

**TEXTUAL MEANING BREADTH VARIATION OF K.
RICHARDS' *BELLE: THE MYSTERIOUS MESSAGE* AND R.
BUNTARAN'S *BELLE: PESAN MISTERIUS* TEXTS**

A THESIS

Presented as a Partial Fulfillment of Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature

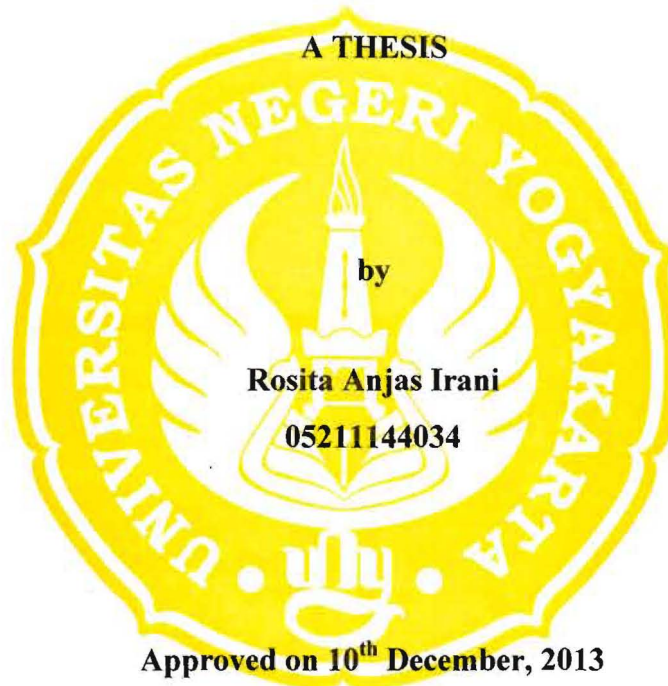


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2013**

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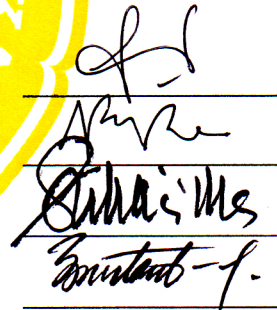
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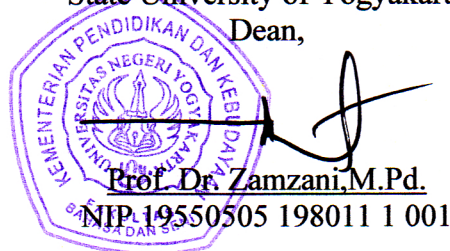
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Yang Membuat Pernyataan,



Rosita Anjas Irani

DEDICATIONS

This thesis is genuinely dedicated to:

- ❖ my beloved husband, Nugraha Dentista Putra, for his love, support, and patience,
- ❖ my beloved mother and father for their long lasting love and kindness, and
- ❖ my lovely little sister, Winda, and little brother, Hendra, for their love and support.

MOTTO

Live as if you were to die tomorrow

Learn as if you were to live forever

(Mahatma Gandhi)

You could be whatever you want to be

if you could realize all the dreams you have inside

(Joey McIntyre)

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LIST OF ABBREVIATIONS

C	: Circumstance
conj	: Conjunctive adjunct
com	: Complex clause, compound clause, compound complex clause
cont	: Continuative
fin	: Finite verbal operator
HD	: Higher Degree
min/elip	: Minor clause / elliptical clause
mod	: Modal adjunct
P	: Process
S	: Subject
SFL	: Systemic Functional Linguistics
sim	: Simple clause
ST	: Source Text
str	: Structural conjunction
T1	: Text 1
T2	: Text 2
TT	: Target Text
Top	: Topical theme
TSC	: Translation as Semiotics Communication Model
voc	: Vocative
WH-intr	: WH interrogative elements

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ABSTRACT

This study is aimed at (1) describing the textual meaning breadth variation represented in K. Richards' *Belle the Mysterious Message* and R. Buntaran's *Belle Pesan Misterius* texts and describing the most prominent category of textual meaning breadth variation, (2) describing which text is in a higher degree in its textual meaning breadth, and (3) explaining the contextual factors that motivate the occurrence of textual meaning breadth.

This is a descriptive-qualitative study. The data were the entire clause units of K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius*. The main instrument of this research was the researcher herself. Meanwhile, the secondary instrument was the data sheet. To achieve the trustworthiness of the data, the researcher used the theory and triangulations.

The findings show that the global overall variation of the textual meaning breadth lies in the degree of variation "1" or "very low" degree of variation which means there is no significant difference between Source Text and Target Text. In this, it can be said that the English Text and the Bahasa Indonesia Text are highly equivalent in terms of the textual meaning breadth. This result is supported by the finding on the most prominent category or the highest occurrence of textual meaning breadth. From 926 contrastive clause units there are 648 contrastive clause units which have the same thematic variation which make the higher degree lie in the same degree. Thus, both texts are mostly equal in their higher degree of textual meaning breadth since most of the data have the same thematic variation. The contextual motivating factors that motivate the textual meaning breadth variation are the inter-textual context and the situational context. ST is the inter-textual context of TT because TT is influenced by ST. Meanwhile, the situational context is divided into field, tenor, and mode. The field of ST is K. Richards' *Belle: the Mysterious Message* text. Meanwhile, the field of TT is R. Buntaran's *Belle: Pesan Misterius* text. The tenors of ST are the novel writer and people in the world as the readers. Meanwhile, in TT, the tenors are the translator of the novel and people in Indonesia as the readers. The mode of ST and TT is the same. They are using informal language as in daily conversation.

CHAPTER I INTRODUCTION

A. Background of the Research

Language is an important part in human life. Language is a means of communication. It means that all people in the world need language. People use language in many things. They use language to communicate to other people and to express their ideas, thoughts, opinions, and feelings. Thus, it is impossible if there is a country that does not have any language. Languages are highly dynamic. Languages always develop from time by time. Languages develop according to context and situation.

When people communicate, they have to realize the situation where they employ the language. It means that they tend to use a formal language when they are in formal situation such as at school, work or other public places. Then, when they are employing the language at home or other informal places, they tend to use the informal language. Thus, people tend to use the language that is appropriate to the context and the situation when they are.

Since English becomes a global language, most people in the world learn and speak English. However, not all the people in the world can understand and speak English well. This occurs because languages that they use to communicate to others in their daily life are not English. For example, in Indonesia, most of the Indonesian people learn English since they are in pre-school. They learn English but they do not speak English to communicate to others in their daily life because their mother tongue is not English. It is quite difficult to speak English in the

middle of the societies who do not speak English because not all of them can understand it. Therefore, translation is needed to ease them to understand the message in order that there is no misunderstanding or miscommunication among them.

Translation can be written or spoken. However, translating is something that is difficult to do. It is difficult for us to translate a source text into a target text accurately without mastering the grammar and structure of both languages as well as the culture. Therefore, to achieve a good translation a translator should understand and master the grammar and structure of both languages well. Besides, they should be able to translate culture and use the right diction.

There are three kinds of translation. They are intralingual translation (translation within a language/ monolingual translation), interlingual translation (translation from one language to another/ bilingual or multilingual translation), and intersemiotic translation (translation of the verbal sign by a non-verbal sign).

Interlingual translation happens from one language to another (bilingual). One of the examples of bilingual translation is the translation of an English novel into Bahasa Indonesia. Translating the English novel into Bahasa Indonesia may bring some problems. Therefore, the translator should be careful in transferring the meaning in ST (Text 1) into TT (Text 2) in order that the information of the content of the messages can be delivered well.

One of the examples of bilingual novels is a novel entitled *Belle: the Mysterious Message* by Kitty Richards. This novel was translated by Rina Buntaran. The English novel consists of 8 chapters in 89 pages. Meanwhile, the

Indonesian version consists of 8 chapters in 93 pages. Translating English novel into Bahasa Indonesia is not easy. The change of form, content, meaning, and grammatical structure sometimes may cause problems. One problem which usually occurs in translation is equivalence. Therefore, the translator should focus in terms of meaning, content, and grammatical structure.

Since the translator cannot transfer the meaning, content, message, and grammatical structure accurately from the ST into the TT, it may cause some variations. It may change the information of the content of the messages between ST and TT that can give some effects to the readers. For example, there may be misinformation given to the readers because the information in the source text cannot be transferred well in the target text. This problem is related to the textual meaning. Textual meaning analyzes a clause as a message. The structural configurations of the clause are organized as a message. In English and many other languages, a clause is organized as a message and the message itself is the content of the information in a clause which is delivered by human beings to build a communication.

For those reasons, this research analyzes K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts to describe the textual meaning breadth variation represented in K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts and to describe the most prominent category of textual meaning breadth variation. The second is to describe which text is in a higher degree in its textual meaning

breadth. The last is to explain the contextual factors that motivate the occurrence of textual meaning breadth.

B. Focus of the Research

Talking about translation is talking about meaning. Translating is transferring the meaning from the source text into the target text. There are three kinds of meaning. They are ideational, interpersonal, and textual meaning.

Ideational meaning is the representation of experience, people's experience of the world that lies about us, and also inside us, the world of people's imagination. It is meaning in the sense of 'content'. Ideational meaning is realized through the 'transitivity' system in association with the field of the text.

Interpersonal meaning is meaning as a form of action. The speaker or the writer is doing something to the listeners or readers by means of language. Interpersonal meaning is realized through the 'mood' system in association with the tenor of the text.

Textual meaning is relevant to the context, the preceding text and the context of situation. The textual function of the clause is the constructing of the message that can be a marker of a text. As a message structure, therefore, a clause consists of a Theme and accompanied by a Rheme. Theme can be identified as the element which is in first position in the clause. Thus, the clause as a message is a configuration of Theme + Rheme. Theme is realized by initial position and Rheme is the part of the clause in which the Theme is developed.

Theme is divided into three types: textual, interpersonal, and topical Theme. Textual Theme is any combination of continuative, structural conjunction, and conjunctive adjunct. It comes before the topical Theme. It is to signal relationship among ideas and to make the connections among parts of a text. Interpersonal Theme is any combination of vocative, modal adjunct, finite verbal operator, and WH-interrogative. It is also placed before the topical Theme. Placing interpersonal Theme at the beginning draws attention to the writer's attitude towards the topic or the writer's assessment of a situation. Meanwhile, topical Theme is any combination of subject/participant, process, and circumstance. It is to establish and to maintain a clear focus on the topic or the content.

Translation process involves many aspects that are too broad to be analyzed. Therefore, this research is needed to limit the problems. This research focuses only on the analysis of textual meaning breadth which is realized in the thematic variation of K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts. In analyzing the textual meaning, the configuration of textual, interpersonal and topical Theme is used.

The problems of the research are formulated as follows.

1. To what extent is the textual meaning breadth variation represented in K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts and what is the most prominent category of textual meaning breadth variation?
2. Which text is in a higher degree in its textual meaning breadth?

3. What are the contextual factors that motivate the occurrence of textual meaning breadth?

C. Objectives of the Research

Based on the focus of the research above, the objectives of the research are:

1. to describe the textual meaning breadth variation represented in K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts and to describe the most prominent category of textual meaning breadth variation,
2. to describe which text is in a higher degree in its textual meaning breadth, and
3. to explain the contextual factors that motivate the occurrence of textual meaning breadth.

D. Significances of the Research

The results of this research will bring some benefits to the theoretical and practical.

1. Theoretically, the research findings are expected to give and enrich the additional references to the other researchers in the textual meaning.
2. Practically, the research findings are expected to be useful for the following parties.
 - a. The academic society

This research is expected to give more information about textual meaning

breadth variation between the English novel (K. Richards' *Belle: the Mysterious Message*) as the source text and the translated version (R. Buntaran's *Belle: Pesan Misterius*) as the target text. Therefore, this research can give contribution as a valuable source of research related to this study.

b. The English Department

This research can be an additional input to teaching Translation.

c. The students majoring Translation

This research is expected to give knowledge for the English Literature students about textual meaning breadth variation.

CHAPTER II LITERATURE REVIEW

A. Theoretical Description

The theories that are used in this research are discussed in this part. Some theories on translation, language, meaning, and textual meaning are used in this research. Most of the theories that is used in this research is based on Halliday's theories and supported by other theories. In this part, the brief summary of the novel and the author are also discussed.

1. On Translation

Translation has many definitions. According to Nida and Taber (1982: 6), translation consists of reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and second in terms of style. Larson (1984: 3) states that translation consists of transferring the meaning of the source language into the target language. It is meaning which is being transferred and the meaning in the source language must be held constant into the target language. Similarly, Bell (1991: 6) says that translating is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. In addition, Catford (1965: 20) says that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

The definitions above indicate that first, translation relates to activities that are

performed by humans. Second, translation is a particular kind of interlinguistic semiotic communication that typically involves at least two different languages that carry equivalence meaning. Third, translating is an act of reproducing the meaning, message, utterance, style, and statement of the Source Language (SL) into the Target Language (TL).

a. Kinds of Translation

Jacobson in Hatim and Munday (2004) identifies three kinds of translation. They are as follows.

- 1) Intralingual translation is translation within the same language, which can involve rewording or paraphrase (monolingual).
- 2) Interlingual translation is translation from one language to another (bilingual/multilingual).
- 3) Intersemiotic translation is translation of the verbal sign by a non-verbal sign, for example music or image.

b. Translation Process

Bell (1991) states that translation has three distinctive meanings. First, translating is the process of translation itself (to translate the activity of translation). Second, translation is the product of the process of translating. Third, translation is the abstract concept of translation, which compasses the process of translating and the product. In addition, Larson (1984) proposes that translation consists of transferring

the meaning of the source language into the target language. This process is done by changing the form of the source language into the form of the target language and its meaning must be kept constantly.

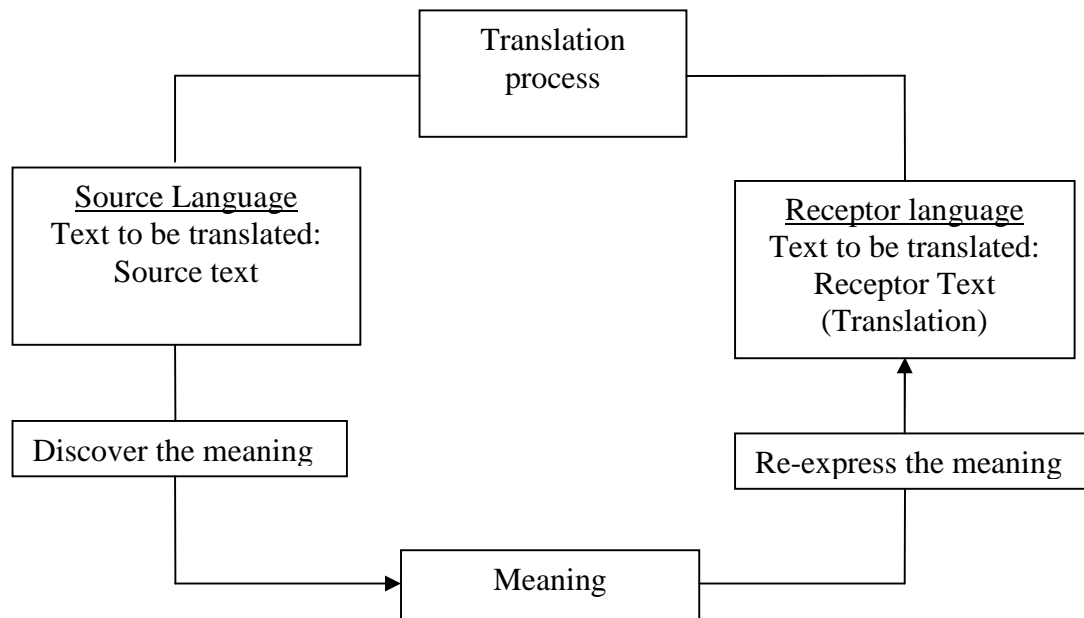


Figure 1: The process of translation according to Larson in Tou (2008: 25)

c. Translation Shift

Translation Shifts are the small linguistic changes that occur between ST and TT. Catford (1965: 76) categorizes shift in translation into two, *category shift* and *rank shift*. There are four kinds of category shifts: structure shift, class shift, unit shift and intra-system shift. Structure Shift occurs when the structure of the target language is different from the structure of the source language. Class Shift occurs when the word of the source language has equivalent in different classes of words in the target

language. Unit Shift occurs on the system of a language. It is used to indicate that shift occurs internally within the system of the language concerned which involves a selection of a non-corresponding word in the target language system. Intra-System Shift means a shift at a different rank in the unit. It can be a change from sentence to clause, phrase, word, morpheme, *etc.*

On the other hand, there are two types of rank shift: upward rank shift and downward rank shift. Upward rank shift is the movement of units of languages from the lower to the upper. Downward rank shift is the movement of units of languages from the upper to the lower.

2. On Language

Language is an important part in human life. Language is a means of communication to other people. Therefore, all people in the world need language. They use language to communicate to other people and to express their ideas, thoughts, opinions, and feelings. According to Hornby (1995: 662), language is the system of sounds and words used by human to express their thought and feeling. Similarly, Taylor (1990: 5) states that language is a system of signs (e.g. speech sound, hand gestures, letters) used to communicate messages. It is the method of human communication either spoken or written, consisting of the use of words in a structured and conventional way.

a. Ranks of Language

According to Catford (1965: 33) in *A Linguistic Theory of Translation*, each language has the same number of ranks and the same kind of relationship between units of the different ranks. Each level in the language system can be divided into ranks. There are six ranks of language. They are text, clause/sentence, group/phrase, word, morpheme, and grapheme/phoneme.

1) Text

According to Halliday and Hasan (1976: 2), a text is considered as a semantic unit. It is not of a form but of meaning. Besides, it does not consist of sentences but is realized by sentences. Text is the realization of meaning which is identified as a stretch of language. Similarly, Eggins (2004:24) says that the word “text” refers to any passages, spoken or written of whatever length that does form unified whole.

2) Clause/Sentence

According to Forlini (1987: 155), a clause is a group of words with its own subject and predicate. A clause can be simple or complex. A simple clause is a clause that contains at least one subject (participant) and one process. According to Halliday (2004: 175), a simple clause usually fulfills these components: a process unfolding through time, the participant involved in the process, and circumstances associated with the process. Circumstantial elements can be optional. Meanwhile, a complex clause is a clause that usually consists of more than one clause. Butt et al (2003:30) state that a clause complex is a language structure that consists of one clause working

itself, or a group of clauses that works together through some kind of logical relationship. It is also a head clause together with other clause that modifies it.

3) Group/Phrase

According to Forlini (1987: 133), a phrase is a group of words in a sentence that functions as a single part of speech. A phrase does not have the subject-predicate structure.

4) Word

Baker (1992: 11) states that a word is the smallest unit, which people would expect to possess individual meaning. In other words, word is the smallest unit of language that can stand alone. In English, words can be classified into eight parts of speech: noun, verb, adjective, adverb, pronoun, conjunction, preposition and interjection.

5) Morpheme

Catford (1965: 19) says that a morpheme is the smallest meaningful unit of grammar. For example, *unbreakable* is written as one word but it consists of three morphemes: *un-*, *break* and *-able*. Morpheme is divided into free and bound morphemes. Free morpheme is a morpheme which can stand alone. It has a meaning. While bound morpheme is a morpheme which cannot stand by itself. It needs other words to make it meaningful.

6) Grapheme/Phoneme

Grapheme is the smallest units of writing which are established when distinguishing two words. Meanwhile, phoneme is the smallest units of sounds. For instance, the phonemes /d/ and /t/ in “bed” and “bat” make different meanings.

3. Meaning

Oxford Advanced Learner's Dictionary defines meaning as something that is referred to or indicated by sounds, words, or signals. It also can be said that meaning is the element which is signified from the signs.

Nida and Taber (1982: 56) divide meaning into two parts. They are referential meaning and connotative meaning. Referential meaning can be described as something which is functioned as symbols that refer to objects, abstracts, or relations. While, connotative meaning can be described as the meaning which has role as the medium of reaction of the participants in communication. Catford (1978: 35) defines meaning as a property of language and each language has its own meaning. He classifies meaning in every language into lexical meaning and contextual meaning.

Generally, the purpose of translation text is transferring the meaning from the source language text into the target language text. The first is the term of meaning, and second is the term of style. It is the meaning of the source text, which is being transferred and must be held constant, only the form that is possible to change.

a. Kinds of Meaning

According to Halliday (1985: 53), there are three kinds of meaning. They are as follows.

1) Ideational meaning

Ideational meaning is the representation of experience, people's experience of the world that lies about us, and also inside us, the world of people's imagination. It is meaning in the sense of 'content'. The ideational function of the clause is representing what in the broadest sense people can call 'processes': actions, events, processes of consciousness, and relations. Ideational meaning is realized through the TRANSITIVITY system in association with the field of the text.

2) Interpersonal meaning

Interpersonal meaning is meaning as a form of action. The speaker and the writer are doing something to the listener or reader by means of language. The interpersonal function of the clause is the exchanging roles in the rhetorical interaction: statements, questions, offers and commands, together with accompanying modalities. Interpersonal meaning is realized through the MOOD system in association with the tenor of the text.

3) Textual meaning

Textual meaning is relevance to the context, the preceding text and the context of situation. The textual function of the clause is the constructing of the message. It is realized through the THEME system in association with the mode of the text.

4. Theory of Theme

Halliday (1985: 39) says that Theme can be identified as the element which comes in the first position in the clause. Theme is one element in a particular structural configuration which, taken as a whole, organizes the clause as message; this is the configuration of Theme + Rheme. A message consists of Theme combined with a Rheme.

Within this configuration, the Theme is the starting-point for the message; it is what the clause is going to be about. Thus, part of the meaning of any clause lies in which element is chosen as its Theme. The Theme may also be an adverbial group, prepositional phrase, or nominal group.

Meanwhile, Rheme is the new information about the point of departure. The Rheme is in which the theme is developed. Everything that is not Theme is Rheme. Halliday (1985: 38) states that Rheme is the remainder of the message.

a. Simple Theme

Simple Theme occurs when there is only single Theme in a clause. The Theme in simple Theme is topical Theme. Bellow is the examples of simple Theme.

I	went to Jakarta yesterday.
He	spun around and stared at everyone.
Topical Theme (subject, unmarked)	Rheme

The sentences above are simple Theme because they only have one Theme (topical Theme).

b. Multiple Theme

Multiple Theme is complex Theme. Multiple Theme is any combination of textual, interpersonal, and topical Theme. Multiple Theme of a clause consists of topical Theme put together with anything else that comes before it whether it is interpersonal or textual Theme. Therefore, if a clause has more than one Theme it is called as multiple Theme. Here is the example of multiple Theme.

But	I	don't like reading a book.
Textual Theme (conjunctive)	Topical Theme (subject, unmarked)	Rheme

The sentence above consists of more than one Theme. They are textual and topical Theme. So, it is called as multiple Theme.

Table 1: **Components of Multiple Themes (Halliday, 1994: 54)**

Metafunction	Component of theme
Textual	Continuative Structural (conjunction or WH- relative) Conjunctive (adjunct)
Interpersonal	Vocative Modal (adjunct) Finite (operator) WH- (interrogative)
Experiential	Topical (participant, circumstance, process)

According to Halliday (2004: 79), there are three types of Theme. They are textual, interpersonal, and topical Theme.

1) Textual Theme

Textual Theme is any combination of continuative, structural conjunction, and conjunctive adjunct.

- a. Continuative is one of small set of words which signal a move in the discourse such as a response, in dialogue, or a new move to the next point if the same speaker is continuing. The usual continuatives are *yes, no, oh, well, now, etc.*

Examples: *Oh*, I get it.

Yes, they did think I was different.

- b. Structural links two clauses in a coordinating or it marks one clause as dependent on another.

Examples: My village was a lovely place, *but* I didn't really fit in.

I did not come *because* I was sick.

- c. Conjunctive Adjunct provides a cohesive link back to the previous discourse. This is adverbial groups or prepositional phrases which relate the clause to the preceding text. They cover roughly the same semantic space as conjunctions.

Examples: *But* I don't like reading a book.

Then the search shall begin.

Table 2: **Conjunctive Adjunct in English (Halliday, 2004: 82)**

	Type	Meaning	Example
I	Appositive corrective dismissive summative verifactive	'i.e., e.g.' rather in any case in short actually	that is, in other words, for instance or rather, at least, to be precise in any case, anyway, leaving that aside briefly, to sum up, in conclusion actually, in fact, as a matter of fact

II	Additive adversative variative	And but instead	also, moreover, in addition, besides on the other hand, however, conversely instead, alternatively
III	Temporal comparative causal conditional concessive respective	then likewise so (if...) then yet as to that	meanwhile, before that, later on, next, soon, finally likewise, in the same way therefore, for this reason, as a result, with this in mind in that case, under the circumstances, otherwise nevertheless, despite that in this respect, as far as that's concerned

2) Interpersonal Theme

Halliday (2004: 79-81) states that interpersonal Theme is any combination of vocative, modal adjunct, finite verbal operator, and WH-interrogative.

- a. Vocative is a personal name which is used to address. It may come more or less anywhere in the clause and thematic if preceding topical Theme.

Examples: *William*, are you there?

John, you need to eat.

- b. Modal Adjunct is to express the speaker's or writer's judgment on or attitude to the content of the message.

Examples: *I think* there's something else under here.

Perhaps you could read.

Table 3: **Modal Adjunct (Halliday, 2004: 82)**

	Type	Meaning	Example
I	Probability	How likely?	Probably, possibly, certainly, perhaps, maybe

	Usuality	How often?	usually, sometimes, always, (n)ever, often, seldom
	Typicality	How typical?	occasionally, generally, regularly, for the most part
	Obviousness	How obvious?	of course, surely, obviously, clearly
II	Opinion	I think	in my opinion, personally, to my mind
	Admission	I admit	to be honest, to tell you the truth
	Persuasion	I assure you	honestly, really, believe me, seriously
	Entreaty	A request you	please, kindly
	Presumption	I presume	evidently, apparently, no doubt
	Desirability	How desirable?	(un)fortunately, to my delight/distress, regrettably, hopefully
	Reservation	How reliable	at first, tentatively, provisionally, looking back on it
	Validation	How valid	broadly speaking, in general, on the whole, strictly speaking, in principle
	Evaluation	How sensible	(un)wisely, understandably, mistakenly, foolishly
	Prediction	How expected	to my surprise, surprisingly, as expected, by chance

c. Finite Verbal Operator

Finite Verbal Operator is the small set of finite auxiliary verbs construing primary tense or modality. The interpersonal Theme as a finite verbal operator always occurs preceding the topical Theme. Usually, it is realized by an auxiliary verb since it is in yes/no interrogative clause.

Examples: **Do** you know anything about this book?

Are you there?

d. WH – Interrogative

WH – Interrogative Theme is signaling that an answer is required from the addressee. Its function is to specify the entity that the questioner wishes to have supplied. The WH-element is always conflated with one or another of the functions in topical Theme as a participant or a circumstance.

Example: *What* do you think?

Where do you live?

3) Topical Theme

Topical Theme consists of three components. They are the participant/subject, the process, and circumstance. In simple clause there is only one topical Theme. Meanwhile, in compound/complex clause there is more than one topical Theme. The topical Theme in each clause is analyzed to determine whether the topical Theme is belong to the process, the participant/subject, or circumstance.

- a. Participant (Subject) can be a person, a place, or an object. In the grammar of a clause, the participant is most commonly realized by a nominal group.

Examples: *He* left some clues for you.

We need your help.

- b. Process is expression of happening, doing, being, saying, and thinking. Types of the process include material, behavioral, mental, verbal, relational and existential.

In imperative clause, the predicator (verb) functions as Theme.

Examples: *Go* that way!

Put it on the table!

- c. Circumstance is realized by adverbial group, prepositional phrases, and nominal groups. Types of circumstantial element that can be found in clauses are extent, location, manner, cause, contingency, accompaniment, role, matter and angel.

Examples: *Shaking her head*, she left the room.

Next week, I will go to the zoo.

c. Theme and Mood

Every independent clause is selected from mood. Minor clauses does not have thematic structure and it will be left out of account (e.g. *Jack!* and *Good morning*). The other is major clause. An independent major clause is either indicative or imperative in mood; if indicative, it is either declarative or interrogative; if interrogative, it is either polar interrogative (yes/no type) or content interrogative (WH type).

1) Theme in Declarative Clauses

In a declarative clause, the typical pattern is one in which Theme is conflated with Subject. For example is the sentence '*Little Bo-peep* has lost her sheep.' In this sentence *Little Bo-peep* is both Subject and Theme.

In everyday conversation the item is most often functioned as unmarked Theme (Subject/Theme) in a declarative clause is the first personal pronoun (*I*). Most of people's talk consist of messages concerned to ourselves, and especially to what people think and feel. After that, the other personal pronoun *you*, *we*, *he*, *she*, *it*, *they*; and the impersonal pronouns *it* and *there* are the most often functioning as unmarked

Theme. The other classes as unmarked Theme are the nominal group and nominalization.

In a declarative clause, a Theme that is something outside the Subject that refers to as a marked Theme. The most usual form of marked Theme is an adverbial group (*yesterday, today, last week*, etc) or prepositional phrase (*at, in, on, of*, etc) functioning as Adjunct in the clause.

Table 4: **Theme in Declarative Clause (Halliday, 1985: 46)**

	Function	Class	Clause example
unmarked theme	subject	nominal group: pronoun as head	I # had a little nut-tree she # went to the baker's
	subject	nominal group: common or proper noun as head	a wise old owl # lived in an oak mary # had a little lamp
	subject	nominalization	what I want # is a proper cup of tea
marked theme	adjunct	adverbial group; prepositional phrase	merrily # we roll along on saturday night # I lost my wife
	complement	nominal group; nominalization	a bag-pudding # the king did make

2) Theme in Interrogative Clauses

In a declarative clause, the typical function of an interrogative clause is used to ask a question. From the speaker's point of view, asking a question is an indication that he wants to be told something.

According to Halliday (2004: 75), there are two main types of question.

- 1) Where what the speaker wants to know is the POLARITY ‘yes or no’ (e.g. *Can you help me, please?*)

In ‘yes or no’ question, which is a question about polarity, the element that is function as Theme is the element that embodies the expression of polarity, namely the Finite Verbal Operator. It is the Finite Verbal Operator in English that expresses positive or negative: *is*, *isn’t*, *can*, *can’t*, *do*, and *don’t*. Therefore, in ‘yes or no’ interrogative the finite verb is put first before the Subject. The meaning is ‘I want you to help me whether or not’.

- 2) Where what the speaker wants to know is the identity of some element in the content (e.g. *Who killed John F. Kennedy?*)

In WH-question, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information, namely the WH-element. This is the WH- element that expresses the nature of missing piece such as *who*, *what*, *when*, *where*, and *how*. So, in a WH-interrogative the WH-element is put first no matter what other function it has in the mood structure of the clause, whether Subject, Adjunct or Complement. The meaning is ‘I want you tell me the person, thing, time, or manner.’ Here are the examples of Theme in WH-interrogative.

Who	Killed John F. Kennedy?
Interpersonal Theme (WH-interrogative) Topical Theme	Rheme

(subject, unmarked)	
---------------------	--

Can	You	help me?
Interpersonal Theme (finite verb)	Topical Theme (subject, unmarked)	Rheme

In both types, the word indicating what the speaker wants to know comes first.

3) Theme in Imperative Clauses

The basic message of an imperative clause is ‘I want you to do something’ or ‘I want us (you and me) to do something’. The second type begins with *let’s* (e.g. *Let’s go!*). Here, *let’s* is clearly the unmarked choice of Theme.

Let’s	go now
Topical Theme (predicator, unmarked)	Rheme

Another form of the imperative has the finite verb ‘do’. The function of this is to mark the clause explicitly as positive not negative. In a negative imperative, where the meaning is ‘I want you not to’, the Theme is typically ‘don’t’.

Don’t	let me cry.
Topical Theme (predicator, marked)	Rheme

d. Theme Selection

Halliday (2004: 73) states that there are two kinds of theme. They are marked and unmarked Theme. Marked Theme is a Theme that is something other than Subject. The most usual form of marked Theme is an adverbial group (e.g. *today*,

suddenly, somewhat, and distractedly), prepositional phrase (e.g. *at night, in the corner, and without any warning*), Adjunct (e.g. *merrily, unfortunately, and on Saturday night*) or Complement. Meanwhile, Unmarked Theme is a Theme that is Subject. The Subject is the element that is chosen as Theme unless there is a good reason for choosing something else. In everyday conversation, the item most often be functioning as unmarked Theme (Subject/Theme). Much of our talk consists of messages concerned to ourselves, and especially to what we think and feel. After that, come the other personal pronoun *you, we, they, he, he, it*; and the impersonal pronoun *it* and *there*. Then, there are other nominal groups with a common noun or proper noun as Head and nominalizations. Providing these are functioning as Subject, then, having them as Theme is still the unmarked choice.

According to Halliday's theory (Baker, 1992: 132 - 40), there are three types of marked Themes in English.

1) Fronted Theme

Fronting Theme involves the achievement of marked theme by moving into initial position an item which is otherwise unusual there.

For example: In Indonesia the book received a great deal of publicity.

The marked Theme is 'In Indonesia' which functions as circumstance in the experiential structure. The sentence above is an example of fronting circumstance of place adjunct. Fronting adjunct / circumstance as Theme in English is marked but it is not highly marked because adverbial is fairly mobile in English.

2) Predicated Theme

Predicating a theme involves using an *it-structure* (also called a cleft structure) to place an element near the beginning of the clause. It is marked in the Theme choice.

For example: It was the book that received a great deal of publicity in Indonesia.

The Theme of the sentence is ‘It was the book’ which is marked. The attention and the stress is the words after ‘*It was*’. The Theme of an *it-structure* is not ‘*It*’ but rather the element which occurs after the verb *to be*. Although the sentence in the example above has two clauses, the first clause is treated as the Theme and the second clause is the Rheme. The reason is that the second clause ‘that received a great deal of publicity in China’ is the explanation of the first clause ‘*It was the book*’.

3) Identifying Theme

An identifying Theme places an element in Theme position by turning it into a nominalization using *Wh-structure* (also called a pseudo-cleft sentence).

For example: What the book received in Indonesia was a great deal of publicity.

The Theme is ‘What the book received in Indonesia’ and it is marked. The explanation of identifying Theme is like the explanation of Thematic Equative above in subchapter Simple Theme.

e. Thematic Equative

There is a special thematic structure in which two or more elements within the clause are explicitly grouped together to form a single constituent of thematic structure. Usually it functions as Theme, but sometime with other parts as Rheme. This is a particular kind of clause namely Thematic Equative that is a form of identifying clause. In Thematic Equative, all elements are organized into two constituents. And those two constituents are linked by a relationship of identify a kind of equal sign, expressed by some form of verb be. Bellow is the examples of Thematic Equative.

The one who gave my aunt that Teapot	was the duke
What the duke did with that teapot	was giving it to my aunt
Topical Theme (subject, unmarked)	Rheme

Thematic equative actually realizes two distinct semantic features, which happen to correspond to the two senses of the word identity. First, it identifies (specifies) what the Theme is. Second, it identifies it (equates it) with the Rheme.

f. Theme in Dependent, Embedded, Minor, and Elliptical clauses

1) Dependent Clauses

Finite dependent clauses usually have a conjunction as structural Theme, for example *that*, *because*, *whether*. Those are followed by a topical Theme. If the

dependent clause begins with a WH- element, on the other hand, that element constitutes the topical Theme.

Non- finite dependent clauses may be a conjunction or preposition as structural Theme, may be followed by a subject as topical Theme; but many non- finite clauses do not have a conjunction or preposition as structural Theme. In this case, they consist of Rheme only.

2) Embedded Clauses

Embedded clauses are clauses which function inside the structure of a nominal group, as ‘defining relative’ clauses, for example, *who came to dinner, the damn broke, requiring travel permits*. The thematic structure of such clauses is the same as that of dependent clauses. They are down-ranked and they do not function as constituents of a sentence. Their thematic contribution to the discourse is minimal, and for practical purposes can be ignored.

3) Minor Clauses

Minor clauses are clauses which do not have Theme. Usually it is used to calls, greeting and exclamation. For example: *Good morning!, Great!, Oh my God!, Jack!*. They also do not have thematic structure.

4) Elliptical Clauses

There are two types of elliptical. They are Anaphoric ellipsis and Exophoric ellipsis.

a. Anaphoric Ellipsis

In this type of ellipsis, some part of the clause is presupposed from what has gone before, for example in response to a question.

A: *Do you know that girl?*

B: *Yes.*

Here, 'yes' does not have thematic structure because it presupposes the whole of the preceding clause.

b. Exophoric Ellipsis

In this type of ellipsis, the clause is not presupposing anything from what has gone before, but simply taking advantage of the rhetorical structure of the situation, specifically the roles of speaker and listener. For example, '*A spot of tea for you?*' It consists of Rheme only. The theme is omitted in the ellipsis.

g. Clause as Theme

Above the clause, the 'topic sentence' of a paragraph is nothing other than its Theme. In a clause, complex is the one just illustrated with the modifying clause following the Head clause. Each clause, in clause complexes, will have its own Theme, but Theme analysis is affected by the hypotactic and paratactic clause complexes.

1) Theme in Paratactic Clause Complexes

Paratactic clause complexes have two independent clauses; each clause is given an individual Theme. Paratactic clauses are often linked by conjunctions such

as *then, and, so*, they may also occur without conjunctions. Bellow is the example of paratactic clause complex.

Belle	sat on the top	and	the others	gathered around her.
Topical Theme (subject, unmarked)	Rheme	Textual Theme (structural)	Topical Theme (subject, unmarked)	Rheme
Theme 1			Theme 2	

2) Theme in Hypotactic Clause Complexes

In hypotactically related clauses, what is of particular thematic interest is the ordering of the main and dependent clauses. Either the dependent clause may follow the main clause or the main clause may be preceded by the dependent clause. Here is the example of hypotactic clause complex.

Chip	was sad	because	the fun	was over.
Topical Theme (subject, unmarked)	Rheme	Textual Theme (structural)	Topical Theme (subject, unmarked)	Rheme
Theme 1			Theme 2	

5. Text and Context

Baker (1992: 82) defines a text as a realization of meaning potential in communicative events. This meaning potential derives from part of a language system, lexical item, and grammatical structures. Another definition comes from Halliday (1976: 2). He says that a text as a semantic unit, it is not unit of form but unit of meaning. A text does not consist of sentences but it is realized by sentences.

Similarly, Eggins (2004: 24) states that the word 'text' refers to any passages, spoken, or written of whatever length that forms unified whole. There is no upper limit on the length of the text. The examples are warnings, titles, announcements, news, and slogan. Each text has texture, which refers to the property of being a text that distinguishes a text from something that is non-text. The term 'texture' refers to coherence and cohesion of a text. It is what holds the clauses/sentences of a text together to give them unity. Non-text does not have any cohesion or cohesive in delivering meaning. If a text is something unified, then the texture is the relation or continuity within the text to make a text a unified whole.

A text is characterized by coherence. At any point after beginning, what has gone before in the previous text provides the environment for the text that is coming next. It sets up internal expectations, and these are matched to the expectations referred to earlier, which the listener or reader brings from the external source, from the context of situation and of culture.

Text is a harmonious collection of meaning appropriate to its context. Contexts are realized by texts, and text reveal context. The unity of a text cannot be separated from texture and structure. The meaning brings coherently in the text by texture, while the structure refers to appropriate structural element of the language to reveal the context. In other words, text and context are one unity that delivers message (Butt et al, 2000: 3).

According to them, there are two kinds of context: context of culture and context of situation. Context of culture is the outer context of the text. Meanwhile, the

inner context of the text is the context of situation. The context of situation is the situation in which linguistic interaction takes place giving the participants a great deal of information about the meanings that are being exchanged, and the meanings that are likely to be exchanged.

According to Halliday (in Eggins, 2004), there are three features of the context of situation. They are *the field*, *the tenor*, and *the mode*. These concepts serve to interpret the social context of a text, the environment in which meanings are being exchanged.

- a. *Field* the social action: ‘what is actually taking place’ refers to what is happening, to the nature of the social action that is taking place: what is the participant are engaged in, in which the language figures as some essential component.
- b. *Tenor* refers to who is taking part, to the nature of participants, their status and roles: including permanent and temporary relationships of one kind or another, both the type of speech role that they are taking in dialogue and the whole cluster of socially significant relationship in which they are involved.
- c. *Mode* refers to what part of language is playing. What it is that the participant are expecting the language to do for them in situation: the symbolic organization of the text, including the channel (it is spoken or written or some combination of the two) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic and the like.

6. Translatics as Translational Semiotic Communication (TSC)

Tou (2008) defines translatics as a transdisciplinary framework for the study of translational phenomena on which a model of translation analysis is based, as a reference that offers a declarative knowledge of translation in a new and wider horizon. Translatics is inspired by Systemic Functional Linguistics (SFL), in which the perspective that it adopts is not one of disciplinary, interdisciplinary, or multidisciplinary nature but a transdisciplinary nature.

Tou (2008: 23) states “*Fundamentally, in translativ translation phenomena are viewed and interpreted as TSC phenomena in the first place, and translation (hereafter TSC) phenomena in their turn are viewed and interpreted as metasemiotic phenomena*”. It means that in translatics translation, phenomena are fundamentally viewed and interpreted as TSC phenomena, and TSC phenomena are viewed and interpreted as metasemiotic phenomena. TSC does not exist but occurs because TSC is not a preexisting entity, an organism, a physical object, or something waiting around to be made. In this case, TSC occurs because of the functions to serve in human/human-involved society; and it means what it does by virtue connotative (contextual) and denotative (textual) semiotic system and representation (CDS systems and representations) that realize and instantiate it systemically and functionally. Thus, the content of TSC does not exist; it is created by the activity of TSC itself.

Tou (2008:13) states that “*metasemiotic is an abstract semiotic phenomenon residing in its universe within which CDS system (semiotic system and*

representation) as the realizing and instantiating semiotic live and make meaning.” It means that TSC does not exist but occurs. The occurrence is realized by and in CDS systems and representation. At connotative denotative semiotic level, TSC system as a metasemiotic system finds its expression. The expression consists of a content and expression. Denotative, in contrast, is a simple semiotic whose expression plan cannot be analyzed as content-expression constellation. Denotative semiotic comprises semantic that deals with meaning, lexicogrammar that deals with wording and phonology/graphology that deals with sounding/writing.

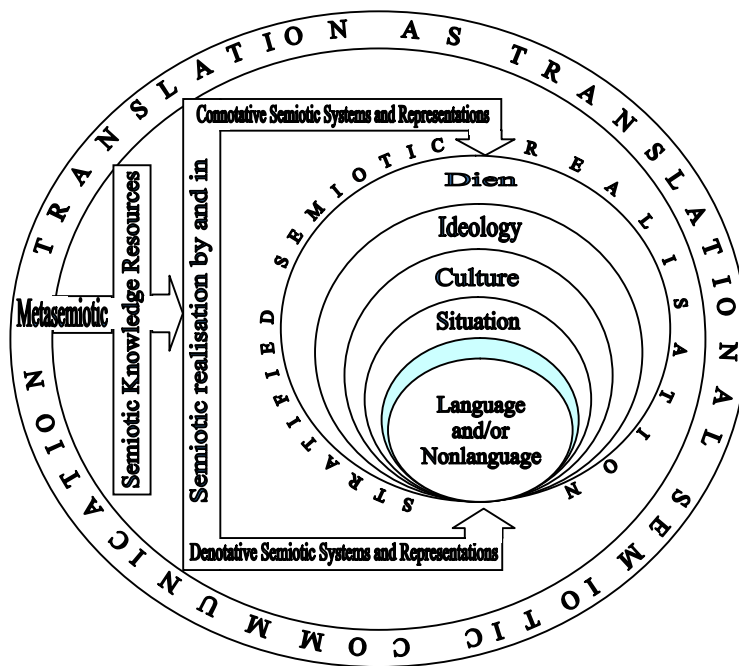


Figure 2 : Translatics-Based TSC Model: Translation as TSC as Metasemiotic with its Stratified Connotative Denotative Semiotic Realisation Systems and Representations (Tou, 2008: 23)

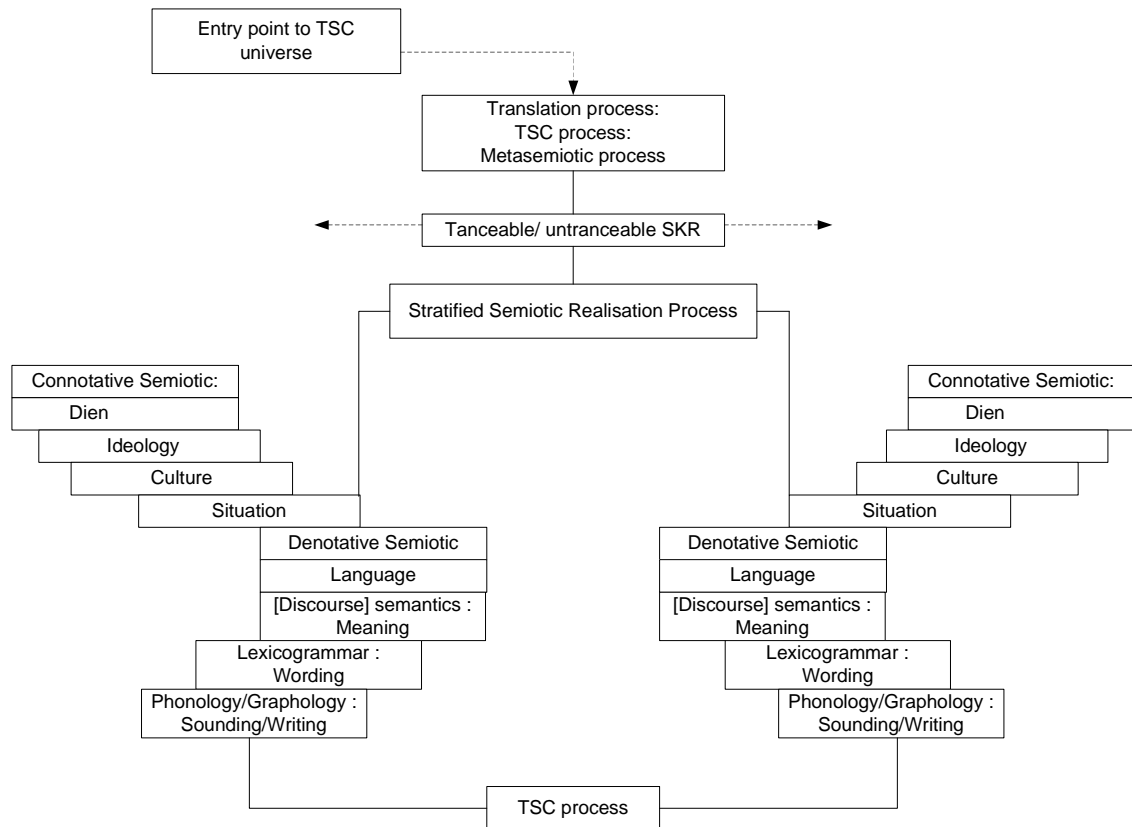


Figure 3: **Translatics Interpretation of Translation Process: Stratified Semiotic Realisation Process of Translation as TSC as Metasemiotic (Tou, 2008: 32)**

In TSC, contextual or connotative semiotics consists of four kinds: Dien, Ideology, Culture, and Situation. The connotative semiotic is regarded as the extrinsic or context of TSC itself.

1) Dienic Context

This context related to belief or religion context of the text. Context of God will be different from one language to another, which has different beliefs.

2) Ideological Context

The ideology of translation may be traced in both process and product of translation which are, however, closely interdependent. The ideology of translation could be traced in both process and product of translation which are, however, closely interdependent. The ideology of a translation, will be a combination of the content of the source text and the various speech acts represented in the source text relevant to the source context, layered together with the representation of the content, its relevance to the receptor audience, and the various speech acts of the translation itself addressing the target context, as well as resonance and discrepancies between these two 'utterances'. Ideology is sometimes defined in its negative political sense as 'a system of wrong, false, distorted or otherwise misguided beliefs in text. As the example of ideology is the issue of gender. Javanese people tend to think that man has higher status than woman. It will be different in America that treat man and woman in equal status.

3) Cultural Context

Context of culture is very significant because it is not only the important immediate sights that is important but also the whole cultural history behind the text and determining the significance for the culture. It can be seen by, for example, the differences conversation between parent and son using by Javanese and American. There will be different in the case of politeness and addressing system.

4) Situational Context

Context of situation possesses a dynamic potential for change and development overtime as a result of what is going on. Context of situation explore meaning by this environment of the text. There are three terms in situational context. They are called *field*, *tenor* and *mode*. Field refers to what is happening, to the nature of the social action that is taking place. Tenor refers to who is taking part, to the nature of the participants, their statuses and role. The mode refers to what part the language is playing, what is that participant are expecting the language do for them in that situation.

7. The Novel

This novel tells about a beautiful girl, Belle. She is arrested in a castle replacing her father. The castle is lead by a handsome master. However, all staff in the castle are enchanted by an old beggar woman into houseful objects. She also turns the master into an ugly Beast because the master does not allow an old beggar woman to stay in the castle. So, she is angry and enchants them.

The Beast will turn back into a handsome prince if he falls in love and gets the girl to love him. He has to do it before his twenty-first birthday. If he does not fall in love with someone, he and all the household objects will stay the way they are, forever. So, all the household objects in the castle are hoping that the master will fall in love Belle.

Belle loves reading books so much. Therefore, the Beast allows her to use his library. Belle finds an old book from the library. On the cover of the book, there is a

knight and a dragon. She interested to read it. However, she cannot know the end of the story because the last chapter is missing. She is curious with the ending of the story. To her surprise, a slip of paper falls out and drifts to the floor. Then, she reads the paper. It is a clue that will lead them to another clue, and another until the missing book chapter is found. After reading the first clue, Belle who is helped by his friends (Chip, Lumiere, and Cogsworth) walks around the castle to get an idea to find the next clue. Then, they stop in the hall of armor. There, they find the next clue. From the second clue, they continue to find the third clue. The third clue is found in the grand staircase number seventy three. After reading the third clue, they then look for the forth clue. The forth clue is found inside a book written by the Brothers Grimm. There is still one more clue to find the missing chapter of the book. However, the final clue is more difficult. It needs the Beast's help because it relates to his past. Belle asks the Beast's help to find the missing chapter. She shows a book to the Beast entitled *The Knight Who Was Afraid of Dragon!* Quickly, the Beast remembers his past related to the book. Now, the final clue is in the Beast's hand. He remembers his favorite place to hide, hedge maze. He shows Belle the way to the hedge maze. He points to a tallish rock which is like a gnome. Then, he begins digging in the earth. He pulls a tin box out of the ground. Slowly, he unlatches the lid. Inside is the missing chapter. They are very happy. Finally, Belle reads the entire book out loud to the Beast and his staffs.

B. CONCEPTUAL FRAMEWORK

For the linguistic analysis of textual meaning breadth variation, this study adopts and applies SFL as its theoretical framework. For the analysis of the variation in translation context, this study adopts translatics as its theoretical framework and applies its TSC model of analysis.

TSC (Translational Semiotic Communication) is translatics as a transdisciplinary framework for the study of translational phenomena on which a model of translation analysis is based, as a reference that offers a declarative knowledge of translation in a new and wider horizon. TSC is inspired by SFL (Systemic Functional Linguistics). SFL is a theory of language that is centered on the notion of language function. According to SFL, language is a systemic resource for expressing meaning in context while linguistics is study of how people exchange meanings using language. SFL theory consists of metafunction process in which the language expresses meaning. There are three metafunctions: ideational, interpersonal, and textual metafunction. In ideational, the clause is viewed as a representation of the world. In interpersonal, the clause is viewed as an exchange between interact. While, in textual, the clause is viewed as the message.

Since this research focuses on textual metafunction or the textual meaning, this part will explain the textual meaning deeply. In textual meaning, the clause presents a message as a new turn in response to a query concerned to an English word that had just been queried. Textual meaning is relevance to the contexts: both the preceding text and the context of situation. The textual function of the clause is the

constructing of a message that becomes the marker of a text in a language and major textual system is Theme.

The context of situation which determines the text consists of three aspects. They are the field, tenor, and mode of discourse. The field of discourse is associated with experiential meaning, the tenor of discourse is associated with interpersonal meaning, and the mood of discourse is associated with textual meaning.

This research concerns on Halliday's theory about the mode of discourse that is concerned with the selection of options in the textual system (Theme and Rheme).

The elements of thematic variation are categorized by types of clauses, types of Themes, and Theme selection. The type of clause is divided into simple clause, complex clause, and minor/elliptical clause. Simple clause consists of a clause and should have one topical theme. The complex clause included compound clause and a clause.

There are three types of Theme. They are textual, interpersonal, and topical Theme. The elements of textual Theme are continuative, structural conjunction, and conjunctive adjunct. The elements of interpersonal Theme are vocative, modal adjunct, finite verbal operator, and WH – interrogative. Meanwhile, the elements of topical Theme are participant (subject), process, and circumstance.

Theme selection is divided into two kinds namely marked Theme and unmarked Theme. The analysis of Theme selection is based on the choice of topical Theme in a clause. Unmarked Theme can be found in subject of declarative sentence, predicator of imperative sentence, and WH-element of WH-interrogative sentence.

Meanwhile, marked Theme is something other than subject. It has the function as adjunct and complement in a declarative clause.

The variation degree of textual meaning breadth is measured by comparing Text 1 and Text 2. The degree of variation is ranked from 0 to 6. The degree 0 (lowest degree of meaning variation) occurs when there is no difference of the thematic variation. The degree 1 (very low degree of meaning variation) occurs when Text 1 and Text 2 have one difference of the thematic variations. The degree 2 (low degree of meaning variation) occurs when Text 1 and Text 2 have two differences of the thematic variations. The degree 3 (medium degree of meaning variation) occurs when Text 1 and Text 2 have three difference of the thematic variations. The degree 4 (high degree of meaning variation) occurs when Text 1 and Text 2 have four differences of the thematic variations. The degree 5 (very high degree of meaning variation) occurs when Text 1 and Text 2 have five differences of the thematic variations. The degree 6 (highest degree of meaning variation) occurs when text 1 and text 2 have six differences of the thematic variations or there is no realization expression of Text 1 and Text 2.

This research aims at describing textual meaning breadth variation of Text 1 and Text 2 which is realized in the thematic variation. Then, the thematic variation of Text 1 and Text 2 is measured to find the degree of textual meaning breadth variation both of the texts. The findings will be used: (1) to describe the textual meaning breadth variation represented in K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts and to describe the most prominent category

of textual meaning breadth variation, (2) to describe which text is in a higher degree in its textual meaning breadth, and (3) to explain the contextual factors that motivate the occurrence of textual meaning breadth.

1. Higher Degree of Variation

The data which have been analyzed on the clause selection and thematic variation, then, are analyzed on the higher degree of variation by comparing the analysis of both texts. It is achieved by counting the number of functional elements. In the comparison of two clause units, one clause unit is considered as the higher degree of textual meaning breadth if the clause unit has more number of functional elements depend the other. Meanwhile, it is considered having same degree of textual meaning breadth if the number of functional elements of the two clause units is equal. The mark, then, is ST=TT (the Source Text has same degree with the Target Text).

C. ANALYTICAL CONSTRUCT

This research is to discuss the translation phenomenon of K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* in the viewpoint of textual meaning breadth variation. The first step is to determine the type of each clause unit whether it is simple, complex, minor, or ellipsis. The next is to analyze the elements of the clause unit to find the occurrence of Themes or thematic variation. After that, it is also comparing the thematic variation between the English novel and its Indonesian version. Afterward, it is to measure the degree of variation using the

scales and to determine the higher degree of variation among the texts. The last, it is to interpret the contextual factors that motivate the occurrence of the variation. To figure out the whole process of this research, the analytical construct diagram of this research is illustrated in Figure 4.

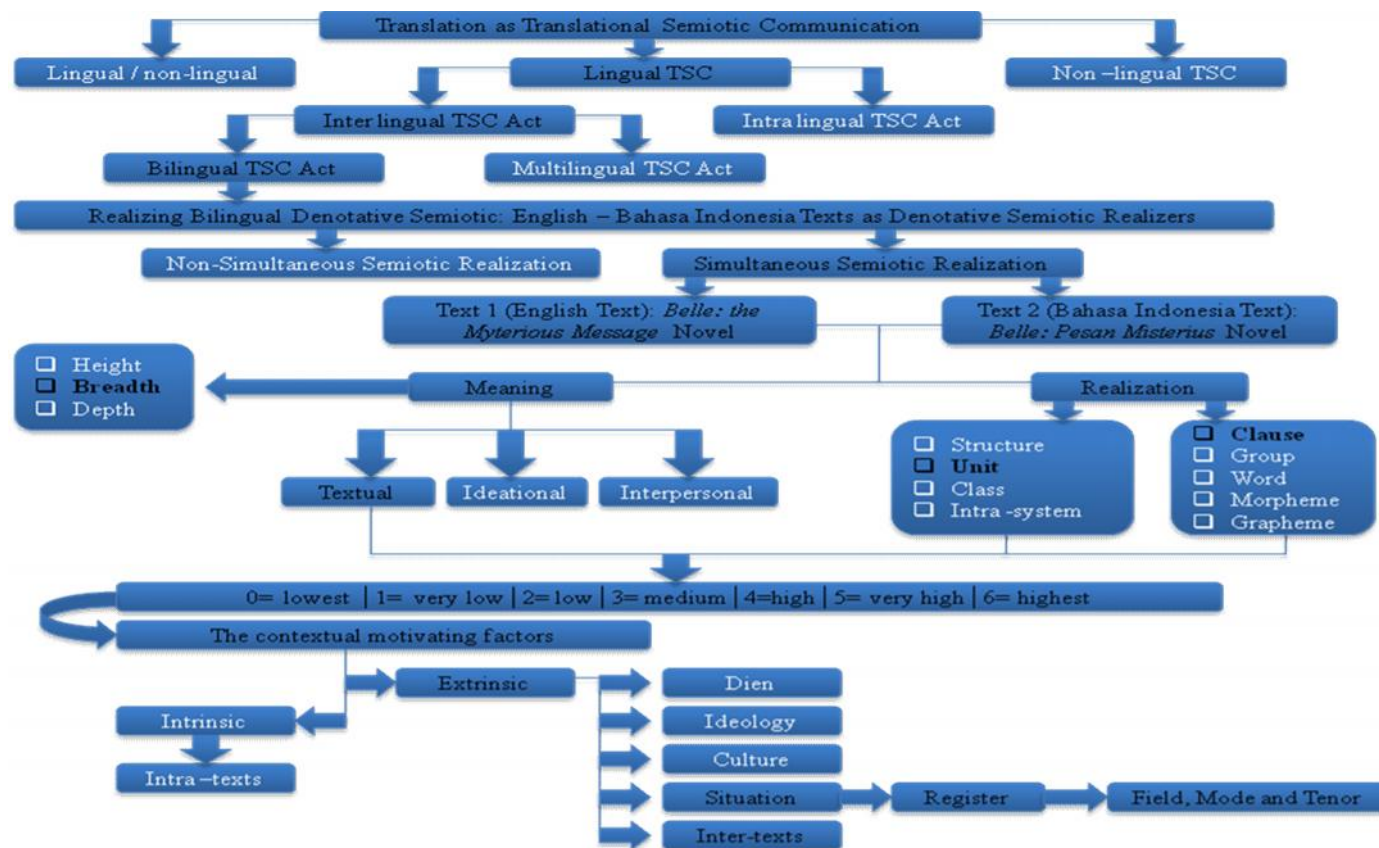


Figure 4. Analytical Construct of Textual Meaning Breadth Variation of K. Richards' *Belle: the Myterious Message* and R. Buntaran's *Belle: Pesan Misterius* Texts

CHAPTER III RESEARCH METHOD

A. Research Type

This research employed a descriptive-qualitative method. It emphasizes on describing the phenomena on its context by interpreting the data. According to Bogdan and Biklen (1998: 5), qualitative research is descriptive, collecting the data in the form of words or pictures rather than numbers. The data of this research were basically analyzed by employing descriptive qualitative approach to make the interpretation of the research findings. The data in the forms of tables were also shown to support the analysis. Therefore, the objectives of the study can be achieved.

B. Data and Source of the Data

The data were in the form of clauses taken from K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* text. The data from both of the novel texts were collected by the researcher. The English novel considered as Text 1 was published by Disney Press, New York. Meanwhile, the Indonesian version considered as Text 2 was published by PT. Gramedia Pustaka Utama Jakarta. Text 1 consists of 8 chapters in 89 pages. Text 2 consists of 8 chapters in 93 pages.

C. Research Instrument

As the research was qualitative, it applied human instrument in which the researcher had an important role as the main research instrument. In all of the

process of collecting the data, analyzing the data, and reporting the finding involved the researcher. Moleong (2001: 121) states that the key instrument in qualitative method is the researcher as he plays the roles as the designer, the data collector, the analyst, the data interpreter, and the reporter of the research finding. Meanwhile, the secondary instrument was the data sheets from the English novel and Indonesian version.

D. Technique of Data Collection

In this research, the data were collected from K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts. In collecting the data, the English novel and Indonesian version were read several times. Then, all the clause units of both the English and Indonesian version were recorded into a data sheet. Next, the data were classified and analyzed using textual meaning breadth variation. The unit of analysis is in the form of clauses. After the data were collected and analyzed, they were displayed into a table.

E. Data Analysis

In detail, these are some steps in analyzing the data.

1. The English novel written by K. Richards was read by the researcher.
2. The Indonesian version translated by R. Buntaran was read by the researcher.
3. All clause units of both the English novel and Indonesian version were recorded in the data sheet. Here is the form of the data sheet.

Table 5: The Form of Data Sheet

No. Data Analysis		TEXTUAL MEANING BREADTH															
		THEMATIC STRUCTURE REALIZATION												VARIATION			
		Clause			Textual Theme			Interpersonal Theme				Topical Theme			Theme Selection		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest
	Text 1 (above): English Clause	Sim	Com	min / elip	Cont	Str	conj	voc	mod	fin	WH-intr	S	P	C	marked	un-marked	
	Text 2 (below): Bahasa Indonesia Clause																0 1 2 3 4 5 6
1	Text 1 / Source Text (English)																
	Text 2 / Target Text (Bahasa Indonesia)																

Table 6: Notational Convention

Clause Types	sim : Simple Clause com : Compound, Complex, and Compound Complex Clause min/elip : Minor clause / Elliptical clause
Textual Theme Elements	cont : Continuative str : Structural Conjunction conj : Conjunctive Adjunct
Interpersonal Theme Elements	voc : Vocative mod : Modal Adjunct fin : Finite Verbal Operator WH-intr : WH – Interrogative
Topical Theme Elements	S : Subject (participant) P : Process C : Circumstance
	marked : Marked Theme un-mark : Unmarked Theme
Degree of Variation	0 : Lowest 1 : Very Low 2 : Low 3 : Medium 4 : High

	5 : Very High 6 : Highest
Theme Marking in Clause	
<u>Text</u> (underline)	: Textual Theme
<i>Text</i> (italic)	: Interpersonal Theme
Text (bold)	: Topical Theme

4. The clause types were classified by the researcher.
5. The data were analyzed by using Theme elements (textual, interpersonal, and topical Theme).
6. The Topical Theme was identified whether it belongs to marked or unmarked Theme.
7. The variation between Text 1 and Text 2 was compared. The Degree of variation is ranked from 0 to 6; the degree 0: lowest, the degree 1: very low, the degree 2: low, the degree 3: medium, the degree 4: high, the degree 5: very high, the degree 6: highest.
8. Total variation of the findings was counted to find the percentage of each category.
9. The findings were analyzed and discussed.
10. The conclusions were drawn.

F. The Trustworthiness

To confirm the trustworthiness of the data, a check was needed to test the data and data analysis. One of the techniques in checking trustworthiness of the data analysis was triangulation. Triangulation is a technique to check the validity of the data by using something outside of the data and the data itself. Moleong

(2001: 330) says that basically there are four main types of triangulation: by source, by method, by theory, and by researcher.

This research applied two types of triangulation. They were triangulation by theory and by researcher. Triangulation by theory was done by taking some books related to the textual meaning breadth variation to synchronize the findings of the data analysis. In triangulation by researcher, other researchers who were competent and knowledgeable in this field were needed to check the data analysis. The triangulation partner, Gilang Fadhilia Arvianti, gave suggestion and opinion about the analysis. The interpretation of the data was confirmed to the consultants. The data analysis were consulted to Asruddin B. Tou, Ph.D. as the first consultant and Andy Bayu Nugroho, M. Hum as the second consultant. Hopefully, the judgments and suggestions of the consultants and the triangulation partners for the research gave advantages to the accuracy of the findings.

CHAPTER IV FINDINGS AND DISCUSSION

This research is aimed at accomplishing three objectives. The objectives of this research are: (1) to describe the textual meaning breadth variation represented in K. Richards' *Belle: the Mysterious Message* and R. Buntaran's *Belle: Pesan Misterius* texts and to describe the most prominent category of textual meaning breadth variation, (2) to describe which text is in a higher degree in its textual meaning breadth, and (3) to explain the contextual factors that motivate the occurrence of textual meaning breadth. The data findings are presented in the findings section, while the detail explanation is conveyed deeply in the discussion section.

This chapter is divided into two sections; they are the findings and discussion. The finding is attained by doing analysis with parameter, concerned in variation of textual meaning breadth between source text (Text 1) and the target text (Text 2). The degree of textual meaning breadth of the English novel and the Bahasa Indonesia translated novel is analyzed based on the variation occurs of the element and number of each category. The element of thematic variation are categorized by types of clauses, types of Themes (textual, interpersonal, and topical), and Theme selection. The type of clause is divided into simple clause, complex clause, and minor/elliptical clause. Simple clause consists of a clause and should have one topical theme. The complex clause included compound clause and a clause. The variation used to measure the higher degree of the two texts.

The variation ranges from 0-6 which represents the lowest until the highest level of variation.

A. Findings

1. Findings of the Global Overall Variation and Textual Meaning Breadth Variation

The findings are gained through comparing the data between the source text (Text 1) and the target text (Text 2). Based on the analysis, there are 926 units of analysis. The textual meaning variation is classified based on the variation degree of the textual meaning breadth which occurs in the interval 0 to 6 degree of category. They are the lowest, very low, low, medium, high, very high and the highest. The findings of the variation degree are presented in Table 7 as follows.

Table 7. Variation Degree of the Textual Meaning Breadth

Variation	0	1	2	3	4	5	6	Total
Frequency	648	27	158	48	30	11	4	926
Percentage	70%	2.9%	17.1%	5.2%	3.2%	1.2%	0.4%	100.%

Based on Table 7, the highest frequency of the variation is the lowest degree of variation (0), which is 648 units of analysis or 70% of the entire data. The second is low degree of variation (2), which is 158 units of analysis or 17.1% of the entire data. The third is medium degree of variation (3), which is 48 units of analysis or 5.2% of the entire data. The fourth is high degree of variation (4), which is 30 units of analysis or 3.2% of the entire data. The fifth is very low degree of variation (1), which is 27 units of analysis or 2.9% of the entire data. The sixth is very high degree of variation (5), which is 11 units of analysis or

1.2% of the entire data. The last is the highest degree of variation (6), which is 4 units of analysis or 0.4% of the entire data. Thus, the order of variation ranges from the highest to the lowest variation frequency and percentage shown in series of “0”, “2”, “3”, “4”, “1”, “5”, “6”. The global overall variation of the whole data can be formulated by finding the average of the variation degree at a whole. The measurement can be done by giving each variation an interval of value to calculate the mean of the whole variation and to find the global variation. The average of data finding was measured with Mean formula as follows.

$$\text{Mean} = \frac{\sum(mi.fi)}{\sum fi}$$

Explanation:

mi : middle point of data

fi : frequency

$(mi.fi)$: the total frequency

Table 8. The Result of Average Variation

level of variation	Interval	middle point (mi)	frequency (fi)	Mean ($mi.fi$)
0	0-5	2.5	648	1620
1	5-10	7.5	27	202.5
2	10-15	12.5	158	1975
3	15-20	17.5	48	840
4	20-25	22.5	30	675
5	25-30	27.5	11	302.5
6	30-35	32.5	4	130
Total			926	5745

$$\text{Mean} = \frac{5745}{926} = 6.20$$

Table 9. **The Interval of the Category**

lowest	very low	Low	medium	High	very high	Highest
0-5	5-10	10-15	15-20	20-25	25-30	30-35
	6.20					

From the result of average of variation above, it is found that the Mean is 6.20. Thus, based on the interval category it belongs to “very low” category because it is placed in interval 5-10. Therefore, it can be said that the global overall variation lies in degree of variation “1” or “very low” degree of variation which means that there is no significant differences between Text 1 and Text 2.

2. Findings of the Higher Degree of Textual Meaning Breadth

Higher degree of textual meaning breadth is the comparison of thematic variation between source text (ST) and target text (TT) which is higher than other. Beside higher degree, there is the same degree (ST=TT) which means source text (ST) and target text (TT) have the same number of thematic variation. Meanwhile, there are two parts of higher degree of textual meaning. They are higher degree in source text (HD-ST) which means that the source text has higher number of thematic variation than the number of thematic variation of target text and higher degree in target text (HD-TT) which means that the target text has higher number of thematic variation than the number of thematic variation of source text. The finding is presented in the table below.

Table 10. **Higher Degree of Textual Meaning Breadth**

Degree	ST=TT	HD-ST	HD-TT	TOTAL
Frequency	648	85	193	926
Percentage	70%	9.2%	20.8%	100%

Based on the table, the higher degree of textual meaning breadth lies in the same degree of textual meaning breadth with total amount 648 units of frequency or 70%. It means that the overall expressions in ST and TT have the same thematic variation. Therefore, the degree variation of textual meaning breadth is lowest or variation scale “0”. It is followed by the higher degree of target text with total amount 193 units of frequency or 20.8%. It means that TT is higher than ST. May be some information in ST that given to the readers are less. So, the translator adds more information in TT. Therefore, it causes some variations between ST and TT. The last is higher degree of source text with total amount 85 units of frequency or 9.2%. If TT is lower than ST, it may change the information of the content of messages between ST and TT. There may be misinformation given to the readers because the information in ST cannot be transferred well in TT.

3. Findings of Thematic Variation of Textual Meaning Breadth

The textual meaning breadth variation is analyzed through comparison of the thematic variation of the two sentences or clause units. Furthermore, the element categorizations of the thematic variation are divided into three. They are types of clause (simple clause, complex clause, minor clause/elliptical), types of Theme (textual, interpersonal, topical), and Theme selection (marked, unmarked).

a. Types of Clause

Type of clause is one of the categories of analyzing the data to determine the variation. It is divided into simple, complex, elliptical, and minor clauses. Simple clause is a clause consists of one subject and one predicator. There is just one topical Theme in simple clause. Meanwhile, complex clause is a clause consisting of two or more clauses which have more than one topical Theme. Furthermore, minor clause and elliptical clause are clauses in which most of them have no thematic structure. The table below shows the occurrence of types of clause.

Table 11: **Type of Clause**

No.	Types of Clause	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Simple	505	54.6%	513	55.5%
2	Complex	417	45%	396	42.7%
3	Minor/Elliptical	4	0.4%	17	1.8%
Total		926	100%	926	100%

The table shows that simple clause is the most frequently appeared in both texts. However, Text 2 has a higher percentage in simple clause with 55.5% while Text 1 has lower percentage with 54.6%. The complex clause in text 1 is higher than in Text 2 with 417 units or 45% over 396 units or 42.7%. The different result appears in minor/elliptical clause which the total number of minor clause in Text 1 is lower than Text 2. There are 4 minor/elliptical clauses in Text 1. Meanwhile in Text 2 there are 17 minor/elliptical clauses. In the data analysis, the total

frequency of Text 1 and Text 2 is same 926. It means that there is no difference number of clause between Text 1 and Text 2.

b. Types of Theme

There are three types of Theme. They are textual, interpersonal, and topical Theme. Textual Theme is any combination of continuative, structural conjunction, and conjunctive. Interpersonal Theme is any combination of vocative, modal adjunct, finite verbal operator, and WH-interrogative. While, topical Theme is any combination of three components: the process, the participant/subject, and circumstance.

Simple Theme occurs when there is only single Theme in a clause. The Theme in simple Theme is topical Theme. Multiple Theme is a combination of textual, interpersonal and topical Theme. Therefore, if a clause has more than one Theme it is called as multiple Theme. The table below shows the occurrence of types of Theme.

Table 12. The Occurrence of the Types of Theme

No.	Types of Theme	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Textual	252	16.4%	220	15.2%
2	Interpersonal	87	5.7%	81	5.6%
3	Topical	1194	77.9%	1149	79.2%
Total		1533	100%	1450	100%

Table 12 shows that the total frequency of Text 1 (1533) is higher than Text 2 (1450). The highest frequency of Theme occurrence in Text 1 and Text 2 is topical Theme. However, Text 2 has a higher percentage in topical Theme with 79.2% while Text 1 has lower percentage with 77.9%. On the contrary, the frequency of topical Theme in Text 1 (1194) is higher than those in Text 2 (1149). Both of textual Theme and interpersonal Theme in Text 1 have higher frequency than those in Text 2. Textual Theme in Text 1 has 16.4% or 252 units and interpersonal Theme in Text 1 has 5.7% or 87 units. Meanwhile, textual Theme in Text 2 has 15.2% or 220 units and interpersonal Theme in Text 2 has 5.6% or 81 units. The occurrences of textual, interpersonal and topical Theme are presented below.

1) Textual Theme

There are three kinds of feature in textual Theme. They are continuative, structural conjunction and conjunctive adjunct. The finding of the textual Theme occurrence is presented in the table below.

Table 13. The Occurrence of the Textual Theme

No.	Types of Theme	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Continuative	18	7.1%	19	8.6%
2	Structural	100	39.7%	72	32.7%
3	Conjunctive Adjunct	134	53.2%	129	58.6%
Total		252	100%	220	100%

The table shows that the total frequency in Text 1 is higher than Text 2. The total frequency in Text 1 is 252 while Text 2 is 220. In Text 1, the numbers of structural and conjunctive adjunct are higher than those in Text 2. Structural in Text 1 has 39.7% or 100 units and conjunctive adjunct in Text 1 has 53.2% or 134 units. Meanwhile, structural in Text 2 has 32.7% or 72 units and conjunctive adjunct in Text 2 has 58.6% or 129 units. However, the different result appears in continuative which the total number of continuative in Text 1 is lower than Text 2. There are 18 units or 7.1% continuative in Text 1. Meanwhile in Text 2 there are 19 units or 8.6% continuative.

2) Interpersonal Theme

There are four features in interpersonal Theme. They are vocative, modal adjunct, finite verbal operator, and WH-interrogative. The table below presents the finding of interpersonal Theme occurrence.

Table 14. **The Occurrence of the Interpersonal Theme**

No.	Types of Theme	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Vocative	14	15.9%	14	17.1%
2	Modal Adjunct	36	40.9%	43	52.4%
3	Finite Verbal Operator	30	34.1%	16	19.5%
4	WH-Interrogative	8	9.1%	9	11%
Total		88	100%	82	100%

Table 14 shows that vocative in Text 1 and Text 2 has the same frequency with different percentage. Modal adjunct and WH-Interrogative in Text 2 have higher result than those in Text 1. Modal adjunct in Text 2 is higher than in Text 1 with 43 units or 52.4% over 36 units or 40.9%. Furthermore, WH-Interrogative in Text 2 is higher than in Text 1 with 9 units or 11% over 8 units or 9.1%. Meanwhile, Finite Verbal Operator in Text 1 is higher than in Text 2 with 30 units or 34.1% over 16 units or 19.5%.

3) Topical Theme

Topical Theme consists of three components. They are the process, the participant/subject, and circumstance. In simple clause there is only one topical Theme. Meanwhile, in compound/complex clause there is more than one topical Theme. The topical Theme in each clause is analyzed to determine whether the topical Theme is belong to the process, the participant/subject, or circumstance. The table below presents the finding of topical Theme occurrence.

Table 15. **The Occurrence of the Topical Theme**

No .	Types of Theme	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Subject	1001	78.6%	785	68.3%
2	Predicator	108	8.5%	253	22%
3	Circumstance	164	12.9%	111	9.7%
Total		1273	100%	1149	100%

The table shows that both of subject and circumstance in Text 1 have higher result than those in Text 2. Subject in Text 1 is higher than in Text 2 with 1001 units or 78.6% over 785 units or 68.3% in Text 2. Furthermore, circumstance in Text 1 is higher than circumstance in Text 2 with 164 units or 12.9% over 111 units or 9.7%. On contrary, predicator in Text 2 is higher than predicator in Text 1 with 253 units or 22% over 108 units or 8.5% in Text 1. The order of features which appears in Text 1 and Text 2 from the highest to the lowest is the same. They are subject, predicator and circumstance. The total frequency of Text 1 (1273) is higher than those in Text 2 (1149).

c. Theme Selection

Theme selection is divided into two kinds namely marked Theme and unmarked Theme. The analysis of Theme selection is based on the choice of topical Theme in a clause. Unmarked Theme can be found in subject of declarative sentence, predicator of imperative sentence, and WH-element of WH-interrogative sentence. Meanwhile, marked Theme is something other than subject. It has the function as adjunct and complement in a declarative clause. The table below presents the finding of Theme selection occurrence.

Table 16. **The Occurrence of the Theme Selection**

No.	Theme Selection	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Marked	164	13.7%	326	28.4%
2	Unmarked	1030	86.3%	823	71.6%
Total		1194	100%	1149	100%

From the table, it can be seen that marked Theme in Text 2 is higher than Text 1. On contrary, Unmarked Theme in Text 1 is higher than Text 2. Marked Theme in Text 2 is 326 unit or 28.4% over 164 units or 13.7% in Text 1. Meanwhile, Unmarked Theme in Text 1 is higher than in Text 2 with 1030 units or 86.3% over 823 units or 71.6%. Furthermore, the total frequency of Theme selection in Text 1 (1194) is higher than those in Text 2 (1149).

B. Explanatory Description and Discussion

1. The Global Overall Variation and Textual Meaning Breadth Variation

Here are the explanation of the textual meaning breadth variation occurrences from the highest to the lowest, which is shown in a series of “0”, “2”, “3”, “4”, “1”, “5”, “6”, and it is also show the most prominent category of textual meaning breadth and the global overall variation. In which, based on the findings above the most prominent category of the textual meaning breadth lies in the degree of variation zero with 70%. Furthermore, based on findings above, the global overall variation lies in the very low degree of variation since the Mean is 6.20. Thus, there is no significant difference between Text 1 and Text 2.

a. Degree of Variation “0”

The first scale is degree of variation “0”. Thus, the clauses of Text 1 and Text 2 have equivalent thematic variation. It means that both data have same number and type of thematic variation. This scale is the most prominent occurrence of the textual meaning breadth variation in the data since the frequency that appears is almost three quarters of the overall data which is 70%

from the entire data. Here are the examples of the lowest variation found in the data.

Table 17. Degree of Variation “0” in Simple Clause

T1	She	held a cup of hot tea in her hands.
T2	Dia	sedang memegang secangkir teh panas.
	Topical Theme (subject)	Rheme
	Theme	

(Datum number 4)

Both of the clause units in Table 17 are included in the simple clause because Text 1 and Text 2 consist of one participant or subject and one process. Furthermore, the clauses have subject as topical Theme and the Theme selection is unmarked since it is a declarative clauses in which subject “She” in Text 1 (English) is translated equivalently into subject “Dia” in Text 2 (Bahasa Indonesia). Therefore, both clauses are classified into degree of variation “0” because they have the same number and type of thematic variation.

Table 18. Degree of Variation “0” in Simple Imperative Clause

T1	Tell me	the story of how you came to the castle again!
T2	Ceritakan lagi kepadaku	bagaimana kau bisa sampai ke kastil ini!
	Topical Theme (predicator)	Rheme

(Datum number 10)

The rules in imperative clause are different from declarative clause because the starting word in imperative clause is predicator functioned as topical Theme which is unmarked Theme. The predicator in Text 1 “Tell me” as the topical Theme is transferred equivalently into predicator “Ceritakan lagi

kepadaku” in Text 2 as the topical Theme. Since both clauses have the same number and type of thematic variation, they are classified into degree of variation “0”.

Table 19. Degree of Variation “0” in Simple Interrogative Clause

T1	Where on earth	did you find it?
T2	Di mana	kau menemukannya?
	Interpersonal Theme (WH-interrogative) Topical Theme (circumstance)	Rheme
	Theme	

(Datum number 329)

In table 19, it can be seen that the word “Where on earth” has two functions: first, it is functioned as WH-Interrogative in interpersonal Theme; and second, it is functioned as circumstance in topical Theme. The word “Where on earth” in Text 1 is translated equivalently into “Di mana” in Text 2. This WH-interrogative of interpersonal Theme also functions as circumstance of topical Theme, because the texts are asking for the circumstance elements. Both of the texts have unmarked Themes since interrogative clause started with WH-interrogative. Therefore, both texts are said having degree of variation zero as the similarity of thematic variation.

Table 20. Degree of Variation “0” in Simple Clause with Multiple Themes

T1	Or	Did	She	have to marry the mean old knight with the bad breath?
T2	Atau	Apakah	sang putri	harus menikahi kesatria tua jahat yang napasnya bau itu?
	Textual Theme (conjunctive)	Interpersonal Theme (Finite Verb)	Topical Theme (Subject)	Rheme

	Theme	
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(datum number 267)

In Table 20, both sentences have the same thematic variation. There are sequences of textual Theme, interpersonal Theme and topical Theme. Textual Theme conjunctive “or” in Text 1 is translated equivalently into textual Theme conjunctive “atau” in Text 2. Meanwhile, interpersonal Theme finite verb “did” in Text 1 is translated equivalently into “apakah” which is also finite verb in Text 2. Furthermore, topical Theme subject “she” in Text 1 is translated equivalently into “sang putri” which is also subject in Text 2. Thus, the example above is considered as having multiple Themes since there are other kinds of Theme that occur before topical Theme.

Degree of Variation “0” also appears in complex clauses in which there are three clauses joined together. Furthermore, it can appear in the complex clauses that have marked Theme as the Theme selection in one of the clause.

Table 21. Degree of Variation “0” in Complex Clause with Marked Theme on One of the Clause.

Clause 1

T1	Wouldn’t you know it,	the knight defeated the dragon,
T2	Tahukah kalian,	sang kesatria berhasil mengalahkan naga,
	Topical Theme (circumstance, marked)	Rheme
	Theme 1	

Clause 2

T1	the kingdom	was returned to normal,
T2	Kerajaan	kembali normal,
	Topical Theme (Subject, unmarked)	Rheme
	Theme 2	

Clause 3

T1	And	the princess	was able to marry the man she loved.
T2	Dan	sang putri	bisa menikah dengan pria yang dicintainya.
	Textual Theme (structural)	Topical Theme (Subject, unmarked)	Rheme
	Theme 3		

(datum number 923)

In table 21, clause 1 both of Text 1 and Text 2 has circumstance (“wouldn’t you know it” in Text 1 and “tahukah kalian” in Text 2) as its topical Theme. Since circumstance is not a subject but it is placed in the beginning of the sentence, thus, the Theme selection is marked. In clause 2, both of Text 1 and Text 2 has Topical Theme as subject that is “the kingdom” in Text 1 which is translated into “kerajaan” in Text 2. The Theme selection in clause 2 is unmarked since the topical Theme is the subject. Furthermore, in clause 3, both of Text 1 and Text 2 has textual Theme as structural that is “and” in Text 1 which is translated into “dan” in Text 2 and topical theme “the princess” in Text 1 and “sang putri” in Text 2. The theme selection in clause 3 is unmarked. Thus, it is said that the example above is a complex clause with marked Theme on one of the clause.

b. Degree of Variation “1”

The second scale is degree of variation “1”. There are 27 units of analysis or 2.9% from the entire unit analysis which have the very low degree of variation. The scale “1” means that the clause units of Text 1 and Text 2 have one difference

of thematic variation. That one difference might happen in the different type of element and in the different number of element. Here is the example of the very low degree of variation in the data which has different number of element as follows.

Table 22. Degree of Variation “1” Different Type of Element

T1	I		hate to be so bold, <i>ma chere</i> .
T2		Maafkan	aku karena terlalu lancang, <i>ma chere</i> .
	Topical Theme (subject)	Topical Theme (predicator)	Rheme
Theme			

(datum number 139)

From the table above, Text 1 is a declarative clause with subject “I” as its topical Theme. Meanwhile, Text 2 is a declarative clause with predicator “maafkan” as its topical Theme. Therefore, both clauses have unmarked as their Theme selection. Since Text 1 and Text 2 have one difference type of topical Theme, thus they are included in degree of variation “1” with one different type of element. Degree of variation “1” also appears in one different number of elements as shown in the table below.

Table 23. Degree of Variation “1” with One Different Number of Element

T1		With the cheerful Lumiere as her guide,	Belle was soon safely in her room.
		Topical theme (circumstance)	Rheme
	Theme		
T2	Tapi,	dengan dipandu Lumiere yang ceria,	Belle tak lama kemudian sudah aman berada di kamarnya.
	Textual	Topical theme	

	Theme (conjunctive)	(circumstance)	Rheme
	Theme		

(Datum number 127)

Both sentences on the table above are declarative sentences. They have equivalent topical Theme which functions as circumstance in each clause. They are “With the cheerful Lumiere as her guide” in Text 1 and “dengan dipandu Lumiere yang ceria,” in Text 2. However, there is an addition element in Text 2 which is not realized in Text 1. Text 2 has textual Theme which functions as conjunctive “Tapi” while Text 1 has not. As Text 1 and Text 2 have one difference in the number of Theme type, they have very low degree of variation or degree of variation “1”.

c. Degree of Variation “2”

The second scale is degree of variation “2”. In this scale, the clause units of Text 1 and Text 2 have two differences of thematic variation. The differences can appear in one different number of elements and one different type of elements, in two different numbers of elements, and in one different type of elements which makes two differences of thematic variation. There are 158 units of analysis or 17.1% of the entire data. The table below shows the example.

Table 24. **Degree of Variation “2”**

T1	“He	was”,	said	the Beast.
	Topical Theme (subject, unmarked	Rheme	Topical Theme (predicator, marked	Rheme
	Theme 1		Theme 2	
T2	“Memang”,		kata	Beast.

	Minor	Topical Theme (predicator, marked)	Rheme
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(*datum number 171*)

In table 24, both sentences are complex clauses. Text 1 has two topical Themes. They are “he” functions as the subject and “said” functions as the predicator. Meanwhile, since the first clause in Text 2 does not have Theme (minor), Text 2 only has one topical Theme functions as predicator “kata”. Therefore, there are two differences in the comparison of both sentences. They are lack of topical Theme and Theme selection in Text 2.

There is another example of degree of variation “2” in which both of sentences have. In the example below, both sentences have number differences in subject as topical Theme and unmarked as the Theme selection. Here is the example.

Table 25. Degree of Variation “2” with Different Number

T1	The Beast	did make one wrong turn	but	he	quickly discovered.
	Topical Theme (subject, unmarked)		Textual Theme (structural)	Topical Theme (subject, unmarked)	
	Theme 1	Rheme		Theme 2	Rheme
T2	Beast	Satu kali salah berbelok	tapi	dengan cepat	dia menyadari kesalahannya.
	Topical Theme (subject, unmarked)		Textual Theme (structural)	Topical Theme (circumstance, marked)	
	Theme 1	Rheme		Theme 2	Rheme

(*Datum number 862*)

In the example above, both sentences are complex clauses. Text 1 has two topical Theme function as subject “the Beast” and one textual Theme functions as structural “but”. Text 2 has two topical Theme. The first topical Theme functions as subject “Beast”. Meanwhile, the second topical Theme functions as circumstance “dengan cepat”. Therefore, the sentences above have two variations or low degree of variation because they have differences on the type of topical Theme and the Theme selection. The second Theme in Text 1 is a sentence with topical Theme subject and unmarked, while the second Theme in Text 2 is a sentence with topical Theme circumstance but marked.

d. Degree of Variation “3”

The fourth scale is degree of variation “3” or medium degree of variation. There are 48 units of analysis or 5.2% from the entire data which have medium degree of variation. A sentence is included in the degree of variation “3” if that sentence has three differences of thematic variation. Here is the example.

Table 26. Degree of Variation “3”

T1	Then	She	turn to discover	That	all the household objects	had followed them into the maze.
	Textual Theme (conjunctive adjunct)	Topical Theme (subject, unmarked)	Rheme	Textual Theme (structural)	Topical Theme (subject, unmarked)	Rheme
		Theme 1			Theme 2	
T2	Lalu	Dia	membalikkan badan dan melihat semua benda rumah tangga telah mengikuti mereka ke dalam labirin.			
	Textual Theme	Topical Theme	Rheme			

	(conjunctive adjunct)	(subject, unmarked)	
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(Datum number 909)

In Table 26, both sentences are complex clause. Text 1 has two topical Themes that have the function as subject. They are “she” and ‘all the household objects” with two unmarked Themes as their Theme selection. Text 1 also has two element of textual Theme that functions as conjunctive adjunct “then” and structural “so”. Meanwhile, Text 2 only has one topical Theme “dia’ that functions as subject with one unmarked Theme as Theme selection and one element of textual Theme, conjunctive adjunct “lalu”. Therefore, it can be said that the example above has three variations or medium degree of variation with three differences. They are lack of topical Theme, lack of Theme selection, and lack of textual Theme that functions as structural in Text 2.

e. Degree of Variation “4”

The forth scale is degree of variation “4” or high degree of variation. The scale “4” means that there are four differences of thematic variation between Text 1 and Text 2. There are 30 units of analysis or 3.2% of the entire data. Here is the example of the degree of variation “4”.

Table 27. **Degree of Variation “4”**

T1	Belle	Watched	as	The Beast	Began digging in the earth.
	Topical Theme (subject, unmarked)		Textual Theme (structural)	Topical Theme (subject, unmarked)	
	Theme 1	Rheme		Theme 2	Rheme
	Complex Clause				

T2	Belle	Melihat Beast mulai menggali tanah.
	Topical Theme (subject, unmarked)	
	Theme	Rheme
	Simple Clause	

(datum number 879)

The example shows that both sentences have different type of clause. Text 1 is a complex clause and Text 2 is a simple clause. In Text 1, there are two types of Theme. They are one structural “as” as the textual Theme and two topical Themes “Belle, the Beast” as the subject. Meanwhile, Text 2 has only one subject “Belle” as the topical Theme. Therefore, there are four differences in the comparison of both sentences. They are different type of clause, different number of textual Theme, different number of topical Theme, and different number of Theme selection. Thus, the variations of both sentences are in the degree of variation “4” or high degree of variation.

f. Degree of Variation “5”

The fifth scale is degree of variation “5” or very high degree of variation. There are 11 units of analysis or 1.2% of the entire data. The scale “5” means that there are five differences of thematic variation between Text 1 and Text 2. Most of the variation that occurs in this scale is the different clause, type of element, and number of Theme. Here is the example of the degree of variation “5”.

Table 28. **Degree of Variation “5”**

T1	It	Looked	as if	they	would rip it in two!
	Topical Theme (subject, unmarked)		Textual Theme (structural)	Topical Theme (subject, unmarked)	
	Theme 1	Rheme		Theme 2	Rheme
	Complex Clause				
T2	Kelihatannya	Mereka	akan merobek kertas itu jadi dua!		
	Interpersonal Theme (modal adjunct)	Topical Theme (subject, unmarked)			
	Theme		Rheme		
	Simple Clause				

(Datum number 336)

In table 28, the variation in the data above can be seen in the type of clause. Text 1 is a complex clause and it is transferred into simple clause in Text 2. Therefore, the number of Theme is also different. Text 1 has two topical Themes in which function as subject “it, they” and one textual Theme that functions as structural “as if”. Meanwhile, Text 2 has one interpersonal Theme and one topical Theme. Therefore, there are five differences in the comparison of both clause units. They are the differences of clause type, lack of textual Theme in which the textual Theme is not realized in Text 2, the occurrence of interpersonal Theme in Text 2 in which the interpersonal Theme is not realized in Text 1, lack of topical Theme, and lack of the Theme selection.

g. Degree of Variation “6”

The sixth scale is degree of variation “6” or the highest degree of variation. The scale “6” means that there is no realization of the source text into the target text. In this whole data, there are 4 units of analysis or 0.4% of the entire data. Here is the example of the degree of variation “6”.

Table 29. Degree of Variation “6”

T1	Like	It	is right under our noses!
	Textual Theme (conj)	Topical Theme (subject, unmarked)	Rheme
	Theme		
T2	No Realization		

(datum number 439)

In table 29, Text 1 has two types of Theme. They are textual Theme that functions as conjunctive “like” and topical Theme that functions as subject (unmarked) “it”. Meanwhile, the English text is not translated into Bahasa Indonesia in Text 2. Thus, since there is no realization of Text 1 in Text 2 the clause unit in table 29 is included into degree of variation “6”.

h. The Most Prominent Category

From the findings at the previous section, it can be concluded that the most prominent category in the whole data is variation scale “0”. The degree of textual meaning breadth of the data is very low. It is supported by the finding of the most prominent category or the highest occurrence of textual meaning breadth. From 926 clauses there are 648 clauses or 70% of the overall data which means that more than half of the overall data in ST and TT have the same thematic variation.

Thus, both texts are equal in its higher degree of textual meaning breadth since most of the data have the same thematic variation which makes the higher degree lies in the same degree.

2. Higher Degree of Textual Meaning Breadth

Higher degree of textual meaning breadth is achieved by counting the number of types of clause, types of Theme, and types of Theme selection. The higher degree of textual meaning breadth divided into two categories, same degree of variation and different degree of variation. The examples of the higher degree of textual meaning breadth variation in the data are as follow.

Table 30. Examples of the Same Degree of Textual Meaning Breadth

Number of Analysis	English Text	Bahasa Indonesia Text
3	Belle (s) sat at the long dining-room table.	Belle (s) duduk di meja ruang makan yang panjang.
10	Tell me (p) the story of how you came to the castle again!	Ceritakan lagi kepadaku (p) bagaimana kau bisa sampai ke kastil ini!
16	I (s) lived in a quiet village with my father, Maurice, not too far from here," Belle (s) began.	Aku (s) tinggal di desa yang sepi bersama ayahku, Maurice, tidak jauh dari sini," Belle (s) mulai bercerita.
29	Every time I started a new story (c), I was off on another adventure.	Setiap kali aku mulai membaca cerita baru (c), aku seperti pergi melakukan petualangan baru.
878	" Who need a shovel?"	" Siapa yang perlu sekop?"

In table 30 shows that the English texts translated equivalently into Bahasa Indonesia texts. The same degree of variation can be found in simple clause, complex clause, declarative clause, imperative clause, and interrogative clause,

unmarked and marked clause. In the data analysis, most of the same degree of textual meaning breadth is the variation scale “0” or degree of variation zero.

The higher degree of textual meaning breadth not only occurs in the same degree. It also occurs in the different degree, which is categorized into higher degree of source text and the higher degree of target text. The higher degree of source text (HD-ST) occurs in several times in data. Below are the examples.

Table 31. Examples of the Higher Degree of Textual Meaning Breadth of the Source Text

Number of Analysis	English Text	Bahasa Indonesia Text	Scale
139	I (s) hate to be so bold, ma chere.	Maafkan (p) aku karena terlalu lancang, ma chere.	1
122	There (s) was a knight and a dragon on the cover.	Di sampulnya (c) ada gambar seorang kesatria dan seekor naga.	2
840	It (s) was silly of me to think <u>that</u> (str) you (s)’d remember after all these years.	Aku (s) bodoh berpikir kau akan mengingatnya setelah sekian lama."	3
177	" The princess (s) laughed <u>as</u> (str) she (s) gathered the various pieces of William’s suit of armor.	" Putri itu (s) tertawa saat mengumpulkan berbagai bagian baju besi William.	4
15	<u>Or</u> (conj) <i>maybe</i> (mod) it (s) was five.	Atau mungkin lima kali (minor).	5
439	<u>Like</u> (conj) it (s) is right under our noses!	No Realization	6

In the examples above, it can be seen that the higher degree of source text of textual meaning breadth occurs from the very low variation to the highest variation. In this part, the English text is higher degree in number of element and type of theme than in the Bahasa Indonesia. In the data analysis number 15, the English text and Bahasa Indonesia text have five different numbers of thematic

variations. In the English text (ST), it is a simple clause which has one textual Theme (conjunctive adjunct), one interpersonal Theme (modal adjunct), and one topical Theme (subject) with Theme selection is unmarked. Meanwhile, Bahasa Indonesia text (TT) is a minor clause which is Theme-less and cannot be counted. Since the number of thematic variation is higher in source text than target text, ST has higher degree than TT.

The other type of different degree is the higher degree of target text (HD-TT). This type occurs in the data in the variation scale 1 up to scale 5. The examples of the higher degree of textual meaning breadth of target text are as follow.

Table 32. **Examples of the Higher Degree of Textual Meaning Breadth of the Target Text**

Number of Analysis	English Text	Bahasa Indonesia Text	Scale
127	With the cheerful Lumiere as her guide (c), Belle was soon safely in her room.	<u>Tapi</u> (conj), dengan dipandu Lumiere yang ceria (c), Belle tak lama kemudian sudah aman berada di kamarnya.	1
512	"Exactly my thoughts!" replied (p) Lumiere.	Aku (s) juga berpikir begitu!" jawab (p) Lumiere.	2
510	" That (s) could be it," he (s) said, nodding.	" <i>Mungkin</i> (mod) kau (s) benar," katanya (p), sambil mengangguk.	3
697	"Not there, either," she (s) said.	" Di sana (c) juga tidak ada," katanya (p).	4
34	<u>And</u> (conj) when he didn't come home (c), I grew worried.	<u>Dan</u> (conj) aku (s) jadi cemas <u>ketika</u> (str) dia (s) tidak pulang.	5

In the examples above, the higher degree of target text of textual meaning breadth occurs from the very low variation to the higher variation or variation scale 5. In this part, Bahasa Indonesia text (TT) is higher degree in number of element and type of theme than in the English text (ST). In the data analysis number 34, the English text and Bahasa Indonesia text have five different numbers of thematic variations. In the English text, it is a simple clause which consists of one textual Theme (conjunctive adjunct) and one topical Theme (circumstance) with Theme selection is marked. Meanwhile, in Bahasa Indonesia, that clause translated into a complex clause which consists of one textual theme (conjunctive adjunct) and two topical Themes (subject) with Theme selection is unmarked. Therefore, it can be conclude that Bahasa Indonesia text has more type of Theme and number of element than the English text. Since the number of thematic variation is higher in target text than source text, TT has higher degree than ST.

3. The Contextual Motivating Factors

The contextual factors are the factors that motivate the existence of variations in source text (Text 1) and target text (Text 2). Based on the research findings above, the most prominent category in the whole data is variation scale “0”. It can be concluded that most of the data have equal thematic variation and the source text clauses are mostly realized in the target text.

The occurrence of the variation is motivated by the contextual motivating factors. Contextual motivating factors are factors that motivate the occurrences of the variation. In this research, the factors that motivate the occurrence of the

variation of the data can be divided into two, intrinsic and extrinsic motivating factors. The intrinsic factor is the intra-textual context. Meanwhile, the extrinsic motivating factors are the external factors that motivating the occurrence of the variation in the English and the Bahasa Indonesia texts.

a. Intrinsic Factor

Intra textual factors is the factor of language in the text itself such cohesion, coherence, grammar, genre, register, and the content of the text like phonology and expression. In the data, the intra-textual factor that gives contribution to the variation is grammar. The naturalness of language also becomes the considerations in novel that also encourage the variation.

b. Extrinsic Factors

Extrinsic motivating factors are the external factors that motivate the existence of variations in Text 1 and Text 2. These factors are found outside of the novel.

1) The Inter-textual Context

Inter-textual context is the external factors that motivate the existence of variation in the texts. In this research, Text 2 is influenced by Text 1 which means that Text 1 is the inter-textual context of Text 2. Text 1 which is an English text is translated into Bahasa Indonesia in Text 2. Therefore, it can be said that since it is Text 1 that motivates the behavior of Text 2, thus Text 2 is not the inter-textual context of Text 1.

The translator did a very good job in translating the English text into Bahasa Indonesia. It is the English text which influences the Bahasa Indonesia

text. However, the Bahasa Indonesia text does not influence and motivate text. The sentence structure and message of the source text are conveyed clearly in the target text without many modifications and shifting. That is why degree of variation zero or same degree of both texts can be the most prominent category in the data.

2) Situational Context

Situational context is divided into three elements. They are field, tenor and mode. Field is what is being talked inside the novel. Tenor is the people who take place in the novel. Mode is about what media are used in telling the story. The explanations are below.

a. Field

Field in Text 1 and the field in Text 2 are the same. Text 2 is adapted from Text 1. Since Text 2 is adopted from Text 1, there is no significant difference between Text 1 and Text 2. Thus, the variation between the two texts lies in the very low category. The story is about Belle. She is Beast's prisoner. She loves reading books so much. Therefore, the Beast allows her to use his library. When she reads a book, she cannot know the end of the story because the last chapter is missing. She is very curious with the ending of the story. She tries very hard to find the missing chapter. Then, by her effort she is success to find the missing chapter of the book. She is very happy because finally she knows the ending of the story.

2. Tenor

Tenor is the explanation about who are involved in the communication. In Text 1, the tenors are the writer of this novel is Kitty Richards and people in the world as the readers. Meanwhile, the tenors in Text 2 are the translator of this novel Rina Buntaran and people in Indonesia as the readers since some of Indonesian people do not understand English well.

3. Mode

Mode is related to the media in telling the story. The English novel considered as Text 1 was published by Disney Press, New York. Meanwhile, the Indonesian version considered as Text 2 was published by PT. Gramedia Pustaka Utama Jakarta. Both of Text 1 and Text 2 use informal dialogue as the type of communication. Text 1 uses informal English while Text 2 uses informal or casual Bahasa Indonesia as in daily conversation.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The conclusion of this research is drawn based on the results of the data analysis. Its presentation is in line with the research problem formulation. Based on the previous discussion, general conclusions can be drawn.

1. Based on the occurrence of the global overall variation, it is found that Mean is 6.20. Thus, based on the interval category, it belongs to “very low” category because it is placed in interval 5-10. Therefore, it can be said that the global overall variation lies in degree of variation “1” or “very low” degree of variation which means there is no significant difference between Text 1 and Text 2. Thus, English Text and Bahasa Indonesia Text are highly equivalent in terms of the textual meaning breadth. Furthermore, the “lowest” degree of variation or variation scale “0” is the most prominent category of textual meaning breadth variation with 70% of the entire data.
2. Based on the data, the higher degree of textual meaning breadth lies in the same degree (ST=TT) with 70% of the overall data, which means that more than half of the overall expressions in ST and TT have the same thematic variation. Thus, both texts are equal in its higher degree of textual meaning breadth since most of the data have the same thematic variation which makes the higher degree lies in the same degree.
3. The contextual motivating factors are the inter-textual context and the situational contexts (field, tenor, and mode). Text 1 is the inter-textual context

of Text 2 because Text 2 is influenced by Text 1. Text 1 which is English Text is translated into Bahasa Indonesia in Text 2. Therefore, it can be said that since it is Text 1 that motivates the behaviour of Text 2, Text 2 is not the inter-textual context of Text 1. The situational contexts are field, tenor, and mode. From the field, tenor, and mode, it can be seen that the translator did a very good job in translating the English text into Bahasa Indonesia. The characters in the novel, sentence structure and message of the source text are conveyed clearly in the target text without many modifications and shifting. Furthermore, the language used in Text 1 and Text 2 is the same. They use informal language as in daily conversation. The field of ST is K. Richards' *Belle: the Mysterious Message* text. Meanwhile, the field of TT is R. Buntaran's *Belle: Pesan Misterius* text. The tenors of ST are the novel writer and people in the world as the readers. Meanwhile, in TT, the tenors are the translator of the novel and people in Indonesia as the readers. The mode of ST and TT is the same. They are using informal language as in daily conversation. That is why degree of variation zero or same degree of both texts can be the most prominent category in the data.

B. Suggestions

Related to the research, some suggestions are given to some parties. They are to other translators and other researchers.

1. Other Translators

The translator should be careful in translating to achieve optimally natural and equivalent results. The meaning also has to be exact as possible in the most neutral way in order that the audiences can catch the messages and information easily.

2. Other Researchers

This research focuses on the textual meaning breadth variation. It is expected to be the source of inspiration in researching about bilingual translation in other wider fields such as rank shift and equivalent meaning. It is also expected that the next research can provide much more detail results. Thus, it can enrich the field of translation studies.

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DATA ANALYSIS

Clause No.		TEXTUAL MEANING BREADTH																						
		THEMATIC STUCTURE REALIZATION															VARIATION							
		Clause			Textual Theme			Interpersonal Theme				Topical Theme			Theme Selection		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest							
																	0	1	2	3	4	5	6	
		sim	com	min/ elip	cont	str	conj	voc	mod	fin	WH- intr	s	p	c	mar ked	un- mark ed								
1	Text 1 (above): English Clause Unit																							
	Text 2 (below): Bahasa Indonesia Clause Unit																							
1	It had been another lovely dinner at the Beast’s castle.	✓										✓				✓								
	Malam itu Belle sekali lagi menikmati makan malam yang indah di kastil Beast.	✓												✓	✓									
2	Although (conj) Belle did wonder if (str) she’d ever get used to singing and dancing plates!		✓			✓	✓					✓✓				✓✓	✓							
	Meski (conj) dia bertanya-tanya, apakah (str) dia akan pernah terbiasa dengan piring-piring yang bernyanyi dan menari!		✓			✓	✓					✓✓				✓✓								
3	Belle sat at the long dining-room table.	✓										✓				✓	✓							
	Belle duduk di meja ruang makan yang panjang.	✓										✓				✓								
4	She held a cup of hot tea in her hands.	✓										✓				✓	✓							
	Dia sedang memegang secangkir the panas.	✓										✓				✓								
5	The Beast had gone off to bed long ago.	✓										✓				✓	✓							
	Beast sudah lama pergi tidur.	✓										✓				✓								
6	Most of the dishes and forks and knives and spoons had already washed up and put themselves away.		✓									✓				✓	✓							
	Sebagian besar piring dan garpu dan pisau dan sendok sudah mencuci diri mereka sendiri dan kembali ke tempat masing-masing.		✓									✓				✓								
7	Belle took one last sip and set the teacup on the table.		✓									✓				✓	✓							
	Belle meneguk teh untuk terakhir kalinya dan meletakkan cangkir the di atas meja.		✓									✓				✓								
8	It spun around and started bouncing up and down.		✓									✓				✓	✓							
	Cangkir itu berputar dan mulai melompat-lompat.		✓									✓				✓								

9	Its name was Chip.	✓									✓				✓	✓										
	Namanya Chip.	✓									✓				✓											
10	"Tell me the story of how you came to the castle again!"	✓										✓			✓	✓										
	"Ceritakan lagi kepadaku bagaimana kau bisa sampai ke kastil ini!"	✓											✓		✓											
11	He begged.	✓										✓				✓			✓							
	Pintanya.	✓											✓			✓										
12	Belle smiled at the eager little teacup.	✓										✓				✓	✓									
	Belle tersenyum pada cangkir kecil yang penuh semangat itu.	✓										✓				✓										
13	She had only been at the Beast's castle for a short while.	✓										✓				✓	✓									
	Dia baru sebentar berada di kastil Beast.	✓										✓				✓										
14	But (conj) she had already told Chip the story four times.	✓					✓					✓				✓	✓									
	Tapi (conj), dia sudah menceritakan kisah itu kepada Chip sebanyak empat kali.	✓					✓					✓				✓										
15	Or (conj) maybe (mod) it was five.	✓					✓		✓			✓				✓									✓	
	Atau mungkin lima kali.			✓																						
16	"I lived in a quiet village with my father, Maurice, not too far from here," Belle began.		✓									✓✓				✓✓	✓									
	"Aku tinggal di desa yang sepi bersama ayahku, Maurice, tidak jauh dari sini," Belle mulai bercerita.		✓									✓✓				✓✓										
17	"We lived in a cozy cottage filled with his inventions.	✓										✓				✓	✓									
	"Kami hidup di pondok yang nyaman bersama penemuan-penemuannya.	✓										✓				✓										
18	My village was a lovely place, but (str) I didn't really fit in.		✓				✓					✓✓				✓✓	✓									
	Desaku adalah tempat yang indah, tapi (str) aku tidak sepenuhnya cocok di sana.		✓				✓					✓✓				✓✓										
19	Everyone thought I was..."	✓										✓				✓	✓									
	Semua orang menganggapku..."	✓										✓				✓										
20	"Different!" Chip said.		✓									✓				✓			✓							
	"Berbeda!" kata Chip.		✓										✓				✓									
21	"Chip," scolded his mother, a teapot named Mrs. Potts.		✓										✓				✓									
	"Chip," omel ibunya, sebuah poci the bernama Mrs. Potts		✓											✓				✓								
22	"Let Belle tell the story.	✓											✓				✓									

	"Sebaiknya kita selalu bersikap ramah kepada semua orang," kata Mrs. Potts ceria.	✓						✓			✓	✓								
62	She sighed.	✓									✓			✓		✓				
	Dia menghela napas.	✓									✓			✓						
63	" Now off to the tub with you, Chip.	✓											✓	✓		✓				
	" Sekarang masuklah ke dalam bak cuci, Chip.	✓												✓	✓					
64	" It's almost bed time."	✓											✓			✓			✓	
	"Sudah hampir waktu tidur."			✓																
65	"Aw, Mama," said Chip.		✓										✓			✓		✓		
	"Aw, Mama," protes Chip.		✓										✓			✓				
66	<u>But</u> (conj) he could tell his mother meant business.	✓				✓							✓			✓		✓		
	<u>Tapi</u> (conj), dia bisa melihat ibunya serius.	✓				✓							✓			✓				
67	"Okay," he said sadly.		✓										✓			✓			✓	
	"Baiklah," katanya sedih.		✓											✓		✓				
68	He hopped down the table toward the kitchen.	✓											✓			✓		✓		
	Dia meloncat turun dari atas meja dan pergi ke arah dapur.		✓										✓			✓				
69	Mrs. Potts took a deep breath.	✓											✓			✓		✓		
	Mrs. Potts menarik napas panjang.	✓											✓			✓				
70	Belle did not know the whole story.	✓											✓			✓		✓		
	Belle tidak mengetahui seluruh ceritanya.	✓											✓			✓				
71	The girl did not realize <u>that</u> (str) there was a time limit on the sorceress's enchantment.		✓			✓							✓✓			✓✓		✓		
	Gadis itu tak menyadari <u>bahwa</u> (str) mantra sihir itu punya batas waktu.		✓			✓							✓✓			✓✓				
72	There was a magical rose hidden in the West Wing of the Beast's castle.	✓											✓			✓		✓		
	Ada sebuah mawar ajaib yang disembunyikan di Sayap Barat kastil.	✓											✓			✓				
73	The Beast had to fall in love and get the girl to love him.		✓										✓			✓		✓		
	Beast harus jatuh cinta kepada seorang gadis dan membuat gadis itu mencintainya.		✓										✓			✓				
74	<u>Then</u> (conj) he would turn back into a handsome prince.	✓				✓							✓			✓			✓	

125	She picked up Lumiere and carefully headed upstairs.	✓								✓				✓	✓						
	Dia mengambil Lumiere dan naik ke lantai atas dengan hati-hati.	✓								✓				✓							
126	The hallway was dark <u>and</u> (str) the shadows were spooky.	✓			✓					✓✓				✓✓	✓						
	Koridor dalam keadaan gelap <u>dan</u> (str) bayang-bayang di sana terlihat menakutkan.	✓			✓					✓✓				✓✓							
127	With the cheerful Lumiere as her guide , Belle was soon safely in her room.	✓										✓	✓			✓					
	<u>Tapi</u> (conj), dengan dipandu Lumiere yang ceria , Belle tak lama kemudian sudah aman berada di kamarnya.	✓				✓						✓	✓								
128	Belle sat on the edge of her bed wearing a soft nightgown with the pretty pink pattern.	✓								✓				✓	✓						
	Belle duduk di pinggir ranjangnya mengenakan baju tidur bermotif pink yang manis.	✓								✓				✓							
129	Lumiere perched on the night table beside the bed.	✓								✓				✓	✓						
	Lumiere bertengger di atas meja di sebelah ranjang.	✓								✓				✓							
130	"Are you comfortable, mademoiselle?" the candelabrum asked.	✓						✓		✓✓				✓✓			✓				
	"Apakah kau nyaman, mademoiselle?" tanya tempat lilin itu.	✓						✓		✓	✓			✓	✓						
131	Belle settled herself under the goose—down comforter.	✓								✓				✓	✓						
	Belle masuk ke bawah selimut dari bulu angsa.	✓								✓				✓							
132	She plumped up the fluffy pillows behind her.	✓								✓				✓							
	Ditepuk-tepuknya bantal empuk di belakangnya.	✓										✓	✓								
133	" She said, " I feel like a princess!"		✓							✓✓				✓✓							
	Katanya , " Aku merasa seperti seorang putri!"		✓							✓	✓			✓	✓						
134	She reached over to the pile of books next to the bed.	✓								✓				✓	✓						
	Dia menjulurkan tangan ke arah tumpukan buku di sebelah ranjang.	✓								✓				✓							
135	" Romance... adventure... fables... which shall I read first?" she wondered aloud.		✓							✓✓				✓✓	✓						
	" Roman... petualangan... dongeng... yang mana yang akan kubaca dulu?" dia bertanya-tanya dengan suara keras.		✓							✓✓				✓✓							
136	<u>Then</u> (conj) the dusty book on the top of the pile caught her eye	✓				✓				✓				✓	✓						

148	He was terrified of dragons!	✓									✓				✓	✓						
	Dia sangat takut pada naga!	✓									✓				✓							
149	<u>Even</u> (conj) the sight of a small lizard would make him break out in a cold sweat.	✓				✓					✓				✓	✓						
	<u>Bahkan</u> (conj) melihat seekor kadal kecil saja sudah bisa membuatnya berkeringat dingin.	✓				✓					✓				✓							
150	Luckily for him , he had never had to face one of the horrifying creatures.	✓											✓	✓		✓						
	Untungnya bagi William , dia belum pernah harus menghadapi salah satu makhluk mengerikan itu.	✓											✓	✓								
151	<u>Then</u> (conj), one day , that all changed..."	✓				✓							✓	✓		✓						
	<u>Lalu</u> (conj), suatu hari , semua itu berubah..."	✓				✓							✓	✓								
152	Belle giggled.	✓									✓				✓	✓						
	Belle terkikik.	✓									✓				✓							
153	What a fun story!			✓															✓			
	Cerita ini sangat lucu!	✓									✓				✓							
154	How Chip would love it!			✓															✓			
	Chip pasti akan menyukainya!	✓									✓				✓							
155	<i>Perhaps</i> she would read it to him tomorrow at breakfast.	✓						✓			✓				✓	✓						
	<i>Mungkin</i> dia akan membacakannya untuk Chip besok saat sarapan.	✓						✓			✓				✓							
156	"Go on," said Lumiere, leaning forward.		✓									✓	✓		✓	✓	✓					
	"Teruskan," kata Lumiere, mencondongkan tubuhnya ke depan.	✓										✓	✓		✓	✓						
157	Belle kept reading.	✓									✓				✓	✓						
	Belle terus membaca.	✓									✓				✓							
158	"William was out on his horse, Midnight, looking for adventur	✓									✓				✓	✓						
	"William sedang pergi menunggangi kudanya, Midnight, mencari petualangan.	✓									✓				✓							
159	It was a beautiful summer day, which quickly became a sticky, hot summer afternoon.		✓								✓				✓				✓			
	Saat itu hari musim panas yang indah, yang dengan cepat berubah menjadi siang hari musim panas yang menyengat dan lengket.		✓										✓	✓								

160	William stopped to let his horse get a drink of water.	✓									✓				✓	✓											
	William berhenti untuk membiarkan kudanya minum air.	✓									✓				✓												
161	“As Midnight drank, William began eyeing the cool, clear wa	✓											✓	✓		✓											
	"Ketika Midnight minum, William mulai mengamati air yang jernih dan sejuk.	✓											✓	✓													
162	Perhaps (mod) he would go for a quick swim to cool off.	✓						✓			✓				✓	✓											
	Mungkin (mod) dia akan berenang sebentar untuk menyejukkan badannya.	✓						✓			✓				✓												
163	First (conj), he took off his gloves, or gauntlets.	✓					✓				✓				✓	✓											
		✓					✓				✓				✓												
	Pertama (conj), dia membuka sarung tangannya, atau gauntlet .																										
164	Next (conj), he removed his helmet and breastplate, and then struggled out of the rest.		✓				✓				✓				✓	✓											
	Kemudian (conj), dia melepaskan helm dan penutup dadanya, lalu berjuang keluar dari sisa baju besinya.		✓				✓				✓				✓												
165	It was tiring work.	✓									✓				✓	✓											
	Hal itu sangat melelahkan	✓									✓				✓												
166	Finally (conj) he was down to his long underwear when (str) he heard a giggle.		✓			✓	✓				✓✓				✓✓			✓									
	Akhirnya (conj), dia tinggal mengenakan baju dalamnya yang panjang, dan (str) saat itu didengarnya sebuah tawa kecil.		✓			✓	✓				✓			✓	✓												
167	“William dove behind a nearby bush.	✓									✓				✓	✓											
	"William melompat bersembunyi di balik semak-semak di dekatnya.	✓									✓				✓												
168	‘Who goes there?’ he shouted.		✓							✓	✓✓				✓✓			✓									
	Siapa di situ? Teriaknya.		✓							✓	✓	✓		✓	✓												
169	“It is I, Princess Isabella,’ came the reply.		✓								✓	✓			✓	✓											
	"Ini aku, Putri Isabella,' terdengar jawaban.		✓								✓	✓			✓												
170	“The voice was very sweet and pretty.	✓									✓				✓	✓											
	"Suara itu sangat manis dan merdu.	✓									✓				✓												
171	William peered around the bush.	✓									✓				✓	✓											
	William mengintip dari balik semak.	✓									✓				✓												

193	Midnight snorted."	✓									✓				✓	✓						
	Midnight mendengus."	✓									✓				✓							
194	Belle took a deep breath.	✓									✓				✓	✓						
	Belle menarik napas panjang.	✓									✓				✓							
195	The handsome young knight was certainly in trouble!	✓									✓				✓	✓						
	Kesatria muda yang tampan itu benar-benar sedang dalam masalah!	✓									✓				✓							
196	She turned to Lumiere.	✓									✓				✓	✓						
	Dia menoleh ke arah Lumiere.	✓									✓				✓							
197	He was leaning forward so far, he looked <u>as if</u> (str) he was about to topple off the nightstand.		✓			✓					✓✓✓				✓✓✓							✓
	Tempat lilin itu mencondongkan tubuhnya begitu jauh ke depan sehingga terlihat seperti akan terguling dari atas meja.		✓								✓				✓							
198	" <i>Shall</i> (fin) I keep reading?" she teased.		✓						✓		✓✓				✓✓				✓			
	" <i>Apakah</i> (fin) kau mau aku terus membaca?"	✓							✓		✓				✓							
199	" <i>Or</i> (conj) <i>perhaps</i> (mod) it's time for bed?"	✓				✓			✓		✓				✓				✓			
	" <i>Atau</i> (conj) <i> mungkin</i> (mod) sekarang saatnya untuk tidur?"	✓				✓			✓				✓	✓								
200	"No, no!" Lumiere cried.		✓								✓				✓				✓			
	"Tidak, tidak!" teriak Lumiere.		✓									✓		✓								
201	" Keep reading, <i>s'il vous plait</i> !	✓										✓			✓	✓						
	" Teruslah membaca, <i>s'il vous plait</i> !	✓											✓		✓							
202	I am on the edge of my seat, er, I mean nightstand!"		✓								✓✓				✓✓				✓			
	Aku sangat menikmatinya!"	✓									✓				✓							
203	Belle returned to the story.	✓									✓				✓	✓						
	Belle kembali ke cerita itu.	✓									✓				✓							
204	" <i>Luckily</i> (mod), the princess was a smart and brave <u>as</u> (str) she was beautiful.		✓			✓			✓		✓✓				✓✓							✓
	" <i>Untunglah</i> (mod), selain cantik , putri itu juga cerdas dan berani.	✓							✓				✓	✓								
205	She paid a visit to a wizard who gave her a Cap of Invisibility for the knight to wear."		✓								✓				✓	✓						
	Dia pergi mengunjungi seorang penyihir yang memberinya Topi Tak Terlihat untuk dikenakan sang kesatria."		✓								✓				✓							

206	Belle lowered her voice <u>as</u> (str) she read.		✓			✓					✓✓				✓✓				✓		
	Belle merendahkan suaranya saat membaca.	✓									✓				✓						
207	“ Good luck , my brave knight,’ Princess Isabella said, holding up the small cap.		✓								✓	✓			✓✓			✓			
	“ Semoga berhasil , kesatriaku yang berani,’ kata Putri Isabella sambil menyodorkan topi kecil itu.		✓									✓✓			✓	✓					
208	“ Sir William put on a brave smile for his princess.	✓									✓				✓		✓				
	“ Sir William memaksakan diri tersenyum untuk sang putri.	✓									✓				✓						
209	He lowered his head, <u>and</u> (str) Isabella placed the cap upon it.		✓			✓					✓✓				✓✓		✓				
	Dia menunduk, <u>dan</u> (str) Isabella memasangkan topi itu di kepalanya.		✓			✓					✓✓				✓✓						
210	Just like that , he vanished.	✓												✓	✓			✓			
	Saat itu juga dia langsung menghilang tidak terlihat.	✓												✓	✓						
211	“‘ <i>William</i> (voc), <i>are</i> (fin) you there?’ she asked worriedly.		✓					✓		✓	✓✓				✓✓						
	“‘ <i>William</i> (voc), kau ada di sini?’ tanya Putri Isabella dengan khawatir.		✓					✓			✓	✓			✓	✓					
212	“‘ <i>Why, yes</i> (cont), I am, dear Isabella,’ the young knight replied.	✓			✓						✓✓				✓✓			✓			
	“‘ <i>Oh, ya</i> (cont), saya ada di sini, Putri Isabella,’ jawab kesatria muda itu.		✓		✓						✓	✓			✓	✓					
213	‘ I am sorry <u>if</u> (str) I frightened you by disappearing like that.’		✓			✓					✓✓				✓✓						✓
	Maaf kalau saya membuat Anda takut dengan menghilang seperti itu.’		✓									✓			✓						
214	He reached up and plucked the cap off his head.		✓								✓				✓		✓				
	Dia mengangkat tangan dan melepaskan topi itu dari kepalanya.		✓								✓				✓						
215	He immediately reappeared.	✓									✓				✓		✓				
	Dia langsung terlihat lagi.	✓									✓				✓						
216	‘ <i>Perhaps</i> (mod) I should postpone this adventure and become visible again...’		✓					✓			✓				✓		✓				
	<i>Mungkin</i> (mod) saya sebaiknya menunda petualangan ini dan menjadi terlihat lagi...’		✓					✓			✓				✓						
217	His voice trailed off.	✓									✓				✓		✓				
	Suaranya menjadi pelan.	✓									✓				✓						
218	“‘ Tarry not , William,’ replied Isabella.		✓									✓✓			✓	✓	✓				

	" Jangan menunda , William,' jawab Isabella.	✓									✓	✓	✓	✓						
219	You have a dragon to defeat today.'	✓									✓	✓	✓	✓	✓					
	Ada naga yang harus kaukalahkan hari ini.	✓									✓	✓	✓	✓	✓					
220	" William gulped.	✓									✓	✓	✓	✓	✓	✓				
	" William menelan ludah.	✓									✓	✓	✓	✓	✓	✓				
221	Unless she also had a Scarf of Silence for him to wear , that dragon was going to hear his knees knocking from a mile away.	✓											✓	✓	✓	✓				
	Kalau dia tidak punya Selendang Keheningan untuk dikenakan , naga itu akan dapat mendengar kedua lututnya gemetar dari jarak satu setengah kilometer.	✓											✓	✓	✓	✓				
222	<u>But</u> (conj) he smiled bravely at Isabella.	✓				✓					✓	✓	✓	✓	✓	✓				
	<u>Tapi</u> (conj), dia tersenyum berani kepada Isabella.	✓				✓					✓	✓	✓	✓	✓	✓				
223	" I have faith in you, Sir William,' said Isabella.		✓								✓	✓	✓	✓	✓	✓	✓			
	" Saya mengandalkanmu, Sir William,' kata Isabella.		✓								✓	✓	✓	✓	✓	✓	✓			
224	' Now place that Cap of Invisibilty back upon your head and slay that dragon!'		✓										✓	✓	✓	✓	✓			
	" Sekarang kenakan lagi Topi Tak Terlihat itu di kepalamu dan bantai naga itu!"		✓										✓	✓	✓	✓	✓			
225	" William took a deep breath.	✓									✓	✓	✓	✓	✓	✓	✓			
	" William menarik napas panjang.	✓									✓	✓	✓	✓	✓	✓	✓			
226	He placed the cap on his head, <u>and</u> (str) once more he vanished."	✓				✓					✓	✓	✓	✓	✓	✓	✓		✓	
	Dia mengenakan topi itu, <u>dan</u> (str) dia menghilang sekali lagi."		✓			✓					✓	✓	✓	✓	✓	✓	✓			
227	"Oh, my goodness!" cried a voice.		✓									✓	✓	✓	✓	✓	✓			
	"Oh, ya ampun!" teriak sebuah suara.		✓									✓	✓	✓	✓	✓	✓			
228	" What will happen next?"	✓									✓	✓	✓	✓	✓	✓	✓			
	" Apa yang selanjutnya akan terjadi?"	✓									✓	✓	✓	✓	✓	✓	✓			
229	Belle and Lumiere turned their heads.	✓									✓	✓	✓	✓	✓	✓	✓			
	Belle and Lumiere menoleh.	✓									✓	✓	✓	✓	✓	✓	✓			
230	<u>And</u> (conj) there was Wardrobe, looking terribly anxious!		✓			✓					✓	✓	✓	✓	✓	✓	✓		✓	
	<u>Dan</u> (conj) di sana berdiri Wardrobe si lemari baju, terlihat sangat gelisah!		✓			✓					✓	✓	✓	✓	✓	✓	✓			

231	Belle laughed.	✓									✓				✓	✓						
	Belle tertawa.	✓									✓				✓							
232	"I didn't realize you were listening!" she called out.		✓								✓✓				✓✓			✓				
	"Aku tidak tahu kau sedang mendengarkan!" ujarnya.		✓								✓	✓			✓	✓						
233	"I'm on pins and needles!" cried Wardrobe.		✓								✓	✓			✓	✓	✓					
	"Aku tegang sekali!" teriak Wardrobe.		✓								✓	✓			✓	✓						
234	"Well (cont), let's find out what happens next," said Belle.		✓		✓							✓✓			✓	✓	✓					
	"Nah (cont), ayo kita cari tahu apa yang selanjutnya terjadi," kata Belle.		✓		✓							✓✓			✓	✓						
235	Just then, she let out a loud yawn.	✓													✓	✓						
	Tepat saat itu, dia menguap lebar.	✓													✓	✓						
236	"Excuse me," she said.		✓								✓	✓			✓✓							
	"Maafkan aku," katanya.		✓									✓✓			✓	✓						
237	Cogsworth the mantel clock may not have been there to tell her the time, but (str) Belle knew that (str) it was getting quite late.		✓			✓					✓✓				✓✓							
	Cogsworth sang jam meja mungkin tak ada di sana untuk memberitahukan saat itu jam berapa, tapi (str) Belle tahu saat itu sudah semakin malam.		✓			✓					✓✓				✓	✓						
238	But (conj) she (and Lumiere and Wardrobe) just had to know how the story ended.	✓				✓					✓				✓							
	Tapi (conj), dia (dan Lumiere dan Wardrobe) harus mengetahui akhir cerita itu.	✓				✓					✓				✓							
239	Belle smile and turned the page...		✓								✓				✓							
	Belle tersenyum dan membalik halaman buku...		✓								✓				✓							
240	She looked up, blinking in confusion.		✓								✓				✓							
	Dia mengangkat kepalanya, mengedipkan mata dengan bingung.		✓								✓				✓							
241	"That's it," she said.		✓								✓✓				✓✓							
	"Hanya itu," katanya.		✓									✓			✓							
242	"There's nothing more."	✓									✓				✓							
	"Tidak ada cerita lagi."			✓								✓			✓							
243	"That can't possibly be the end," said Lumiere.		✓								✓	✓			✓	✓						
	"Tidak mungkin itu akhir ceritanya," kata Lumiere.		✓						✓		✓	✓			✓	✓						

[illegible]

396	"What could it mean?" she wondered.	✓								✓✓				✓✓		✓					
	"Kira-kira apa artinya?" dia bertanya-tanya.	✓						✓		✓✓				✓✓							
397	The clock, the candelabrum, and the small teacup with the chip all stared back at her blankly.	✓								✓				✓		✓					
	Jam meja, tempat lilin, dan cangkir kecil sumbing itu membalas tatapannya dengan mimik tidak mengerti.	✓								✓				✓							
398	Cogsworth cleared his throat.	✓								✓				✓		✓					
	Cogsworth berdeham.	✓								✓				✓							
399	"Hmmm," he said.	✓								✓				✓			✓				
	"Hmmm," katanya.	✓								✓		✓		✓							
400	"This is more difficult than (str) I had imagined!"	✓			✓					✓✓				✓✓				✓			
	"Ini lebih sulit daripada yang kubayangkan!"	✓								✓				✓							
401	The mantel clock paced back and forth.	✓								✓				✓		✓					
	Jam meja itu berjalan hilir-mudik.	✓								✓				✓							
402	"Let's start at the beginning.	✓										✓		✓		✓					
	"Mari kita mulai dari awal.	✓										✓		✓		✓					
403	A clue is hidden somewhere in this castle.	✓								✓				✓		✓					
	Sebuah petunjuk disembunyikan di suatu tempat dalam kastil	✓								✓				✓							
404	It will lead us to another clue, and (str) another until we find the missing book chapter."	✓			✓					✓✓				✓✓		✓					
	Petunjuk itu akan membawa kita ke petunjuk yang lain, dan (str) yang lain lagi sampai kita menemukan bab buku yang hilang."	✓			✓					✓✓				✓✓							
405	He spun around and stared at everyone.	✓								✓				✓		✓					
	Dia berbalik dan menatap semua orang.	✓								✓				✓							
406	"Are (fin) you with me so far?" he asked.	✓						✓		✓✓				✓✓				✓			
	"Kalian mengerti maksudku sejauh ini?" tanyanya.	✓								✓		✓		✓							
407	"Yes," Lumiere and Chip replied.	✓								✓				✓		✓					
	"Ya," Lumiere dan Chip menjawab.	✓								✓				✓							
408	Belle nodded, hiding a smile.	✓								✓				✓		✓					
	Belle mengangguk, menyembunyikan senyumnya.	✓								✓				✓							
409	The mantel clock was taking his hunt very seriously!	✓								✓				✓		✓					
	Jam meja itu menyikapi berburuan ini dengan sangat serius!	✓								✓				✓							

410	Cogsworth continued to pace.	✓									✓				✓	✓								
	Cogsworth terus berjalan hilir-mudik.	✓									✓				✓									
411	"We need to think of something that would be under your feet on a dark night," he said.		✓								✓✓				✓✓				✓					
	"Kita perlu memikirkan sesuatu yang ada di bawah kaki kita di malam yang gelap," katanya.		✓								✓				✓									
412	"A rug?" suggested Chip.		✓									✓			✓				✓					
	"Permadani?" usul Chip.		✓										✓		✓									
413	"A rug!" Cogsworth repeated.		✓									✓				✓								
	"Permadani!" ulang Cogsworth.		✓										✓			✓								
414	He looked at Belle.	✓										✓				✓								
	Dia menatap Belle.	✓										✓				✓								
415	"What do you think?"	✓										✓				✓								
	"Bagaimana menurutmu?"	✓										✓				✓								
416	"That's a good guess, Chip," Belle said.		✓									✓✓				✓✓				✓				
	"Itu tebakan yang bagus, Chip," kata Belle.		✓									✓		✓		✓								
417	"But (conj) a rug is always under your feet, whether (str) it's night or day," she explained gently.		✓			✓	✓					✓✓				✓✓						✓		
	"Tapi (conj), permadani selalu ada di bawah kaki kita, entah malam atau siang," dia menjelaskan dengan halus.		✓				✓					✓✓				✓✓								
418	Cogsworth nodded.	✓										✓				✓				✓				
	Cogsworth mengangguk.	✓										✓				✓								
419	"As (conj) I though.	✓					✓					✓				✓							✓	
	"Seperti yang kupikir.			✓																				
420	It is not a rug!"	✓										✓				✓				✓				
	Jawabannya bukan permadani!"	✓										✓				✓								
421	"If (conj) it is a gray night, perhaps (mod) the clue is saying that (str) it is raining!" exclaimed Lumiere.		✓			✓	✓		✓			✓✓✓				✓✓				✓				✓
	"Mungkin (mod) yang dimaksud dengan malam kelabu adalah hari hujan!" seru Lumiere.		✓						✓			✓				✓				✓				
422	"Could (fin) it be... a doormat?"	✓								✓		✓				✓						✓		
	"Apa mungkin...keset pintu?"	✓										✓				✓								
423	Cogsworth scowled.	✓										✓				✓				✓				

492	"It's how I do my best thinking!" he explained.	✓								✓✓				✓✓	✓						
	" Ini caraku berpikir!" dia menjelaskan.	✓								✓✓				✓✓							
493	" <u>Then</u> (conj) do your thinking somewhere else," said Lumiere.	✓			✓						✓✓		✓	✓	✓						
	" <u>Kalau begitu</u> , (conj) berpikirlah di tempat lain," kata Lumiere.	✓			✓						✓✓		✓	✓							
494	Belle shook her head.	✓								✓				✓	✓						
	Belle menggeleng-gelengkan kepala.	✓								✓				✓							
495	Those two were always aguing!	✓								✓				✓	✓						
	Mereka berdua selalu bertengkar!	✓								✓				✓							
496	"I have a guess," said Lumiere.		✓							✓	✓		✓	✓	✓						
	" Aku punya dugaan," kata Lumiere.		✓							✓	✓		✓	✓							
497	"I am not sure if it is correct.	✓								✓				✓	✓						
	" Aku tidak yakin ini benar.	✓								✓				✓							
498	<u>But</u> (conj) the number seventy-three made me start thinking.	✓			✓					✓				✓	✓						
	<u>Tapi</u> , (conj) nomor tujuh puluh tiga membuatku mulai berpikir.	✓			✓					✓				✓							
499	<u>However</u> , (conj) I could be wrong..."	✓			✓					✓				✓	✓						
	<u>Meski begitu</u> , (conj) aku bisa saja salah..."	✓			✓					✓				✓							
500	" Out with it , Lumiere!" Cogsworth sputtered.		✓							✓	✓			✓✓				✓			
	" Katakanlah , Lumiere! Bentak Cogsworth tak sabar.		✓								✓✓		✓	✓							
501	" We haven't got all day!"	✓								✓				✓	✓						
	" Kita tidak punya waktu sehabian!"	✓								✓				✓							
502	Belle hid a smile.	✓								✓				✓	✓						
	Belle menyembunyikan senyumnya.	✓								✓				✓							
503	<u>Actually</u> (conj), they did have all day.	✓			✓					✓				✓	✓						
	<u>Sebenarnya</u> (conj), mereka punya waktu sehabian.	✓			✓					✓				✓							
504	The mystery was a decade old, for goodness' sake!	✓								✓				✓	✓						
	Misteri itu sudah berumur satu dasawarsa, ya ampun!	✓								✓				✓							
505	<u>But</u> (conj) she understood the mantel clock's impatience.	✓			✓					✓				✓	✓						
	<u>Tapi</u> (conj), dia memahami ketidaksabaran jam meja itu.	✓			✓					✓				✓							
506	" <u>Please</u> (mod) tell us, Lumiere," she said.		✓					✓		✓	✓			✓✓				✓			
	" Tolong beritahu kami, Lumiere ," katanya.		✓							✓	✓			✓✓							

507	"I was thinking <u>that</u> (str) <i>perhaps</i> (mod) it is the grand piano," the candelabrum replied.		✓			✓				✓			✓✓✓		✓✓✓							✓
	"Menurutku (mod), mungkin yang dimaksud adalah <i>grand piano</i> ," jawab tempat lilin itu.		✓						✓				✓		✓							
508	Cogsworth wanted to argue.	✓											✓		✓		✓					
	Cogsworth ingin membantah.	✓											✓		✓							
509	<u>But</u> (conj) it was as good a guess as any.	✓				✓							✓		✓		✓					
	<u>Tapi</u> (conj), dugaan Lumiere sama bagusnya dengan dugaan ya	✓				✓							✓		✓							
510	" That could be it," he said, nodding.		✓										✓✓		✓✓					✓		
	" <i>Mungkin</i> kau benar," katanya , sambil mengangguk.		✓						✓				✓	✓		✓						
511	" A piano has eighty-eight keys, <u>so</u> (str) it could be under the seventy-third!"		✓			✓							✓✓		✓✓		✓					
	" Piano punya delapan puluh delapan tuts, <u>jadi</u> (str) petunjuknya bisa saja berada di bawah nomor tujuh puluh tiga!"		✓			✓							✓✓		✓✓							
512	"Exactly my thoughts!" replied Lumiere.		✓											✓		✓				✓		
	" Aku juga berpikir begitu!" jawab Lumiere.		✓										✓	✓		✓	✓					
513	He and Cogsworth looked at each other in surprise.	✓											✓		✓		✓			✓		
	Dia dan Cogsworth saling pandang dengan kaget.	✓											✓		✓							
514	They had just agreed on something!	✓											✓		✓		✓			✓		
	Mereka baru saja sependapat tentang sesuatu!	✓											✓		✓							
515	"To the conservatory!" shouted Chip.		✓											✓		✓				✓		
	" Ayo ke ruang musik!" teriak Chip.		✓											✓✓		✓	✓					
516	Belle followed the three household objects down several hallways and into another wing of the castle.		✓										✓		✓		✓		✓			
	Belle mengikuti ketiga barang rumah tangga itu menyusuri beberapa koridor dan masuk ke sayap kastil yang lain.		✓										✓		✓							
517	<u>And</u> (conj) there, in the conservatory , stood a beautiful grand p	✓				✓									✓	✓			✓			
	<u>Dan</u> (conj) di sana, di ruang musik , ada sebuah <i>grand piano</i> ya	✓				✓									✓	✓						
518	<i>Could</i> (fin) this be where the next clue was hidden?	✓							✓				✓		✓		✓			✓		
	Apa mungkin petunjuk berikutnya tersembunyi di sana?	✓							✓				✓		✓							

519	Belle stepped forward, counted the keys, and touched the seventy-third one.		✓								✓				✓	✓								
	Belle melangkah maju, menghitung tuts-tuts piano, dan menyentuh yang ketujuh puluh tiga.		✓								✓				✓									
520	It made a plinking sound.	✓									✓				✓									
	Terdengar suara berdenting.			✓							✓													
521	"Still in tune after all these years!" said Cogsworth proudly.		✓								✓	✓			✓	✓	✓							
	"Nadanya tetap bagus setelah bertahun-tahun tidak dipakai!" kata Cogsworth dengan bangga.		✓								✓		✓			✓								
522	Belle truly wanted Lumiere to be right.	✓									✓				✓									
	Belle sangat ingin dugaan Lumiere benar.	✓									✓				✓									
523	But it just didn't seem possible.	✓									✓				✓									
	Tapi, hal itu rasanya mustahil.	✓									✓				✓									
524	"I just don't see where a clue could be hidden," she said slowly.		✓								✓✓				✓✓									
	"Aku tak bisa melihat di mana petunjuk itu disembunyikan," katanya pelan.		✓								✓		✓			✓								
525	"Maybe (mod) it's inside!" cried Chip.								✓		✓	✓			✓	✓	✓							
	"Mungkin (mod) ada di dalam!" seru Chip.								✓		✓	✓			✓	✓	✓							
526	And (conj) before anyone could stop him , he climbed right inside the top of the piano.	✓											✓		✓									
	Dan (conj) sebelum ada yang bisa menghentikannya , dia memanjat masuk ke dalam bagian atas piano yang terbuka.	✓												✓		✓								
527	They could hear him hopping around.	✓									✓				✓									
	Mereka bisa mendengar suaranya sedang melompat-lompat di dalam.	✓									✓				✓									
528	"Nothing!" he said, poking his head out.		✓								✓				✓									
	"Tidak ada apa-apa!" katanya , menjulurkan kepalanya ke luar.		✓									✓			✓									
529	As if on cue , they each let out a loud sigh.	✓												✓	✓									
	Seolah diberi aba-aba , semua mendesah kecewa.	✓													✓	✓								
530	This made them all laugh.	✓									✓				✓									
	Hal itu membuat mereka tertawa berbarengan.	✓									✓				✓									
531	"What else is 'grand' around here?" Lumiere asked.		✓								✓✓				✓✓									

	" Apa lagi yang 'grand' di sekitar sini?" tanya Lumiere.	✓									✓	✓		✓	✓							
532	Belle grinned.	✓									✓	✓		✓	✓	✓						
	Belle menyeringai.	✓									✓	✓		✓	✓							
533	"Everything!" she said, thinking about the humble cottage where she lived with her father.		✓								✓	✓		✓	✓				✓			
	"Semuanya!" katanya, memikirkan pondok sederhana tempat dia tinggal bersama ayahnya.		✓								✓	✓		✓	✓							
534	Their entire house would probably fit in the front hall!	✓									✓	✓		✓	✓	✓						
	Keseluruhan rumah mereka kemungkinan bisa dimasukkan ke dalam lobi depan!	✓									✓	✓		✓	✓							
535	The grand staircase alone was bigger than...	✓									✓	✓		✓	✓	✓						
	Tangganya yang besar saja sudah lebih besar dibanding...	✓									✓	✓		✓	✓							
536	"That's it!" she shouted.		✓								✓	✓		✓	✓				✓			
	"Itu dia!" teriakinya.		✓								✓	✓		✓	✓							
537	"The grand staircase!" Belle said proudly.		✓								✓	✓		✓	✓				✓			
	"Grand staircase !" Kata Belle dengan bangga.		✓								✓	✓		✓	✓							
538	Cogsworth and Lumiere broke out into huge smiles.	✓									✓	✓		✓	✓	✓						
	Cogsworth dan Lumiere sama-sama tersenyum lebar.	✓									✓	✓		✓	✓							
539	"Under step number seventy-three," Cogsworth said, nodding his head.		✓								✓	✓		✓	✓				✓			
	"Di bawah anak tangga nomor tujuh puluh tiga," kata Cogsworth, sambil mengganggukkan kepala.		✓								✓	✓		✓	✓							
540	"Belle (voc), you're a genius!"	✓						✓			✓	✓		✓	✓	✓						
	"Bell (voc), kau genius!"	✓						✓			✓	✓		✓	✓							
541	"...seventy-one...seventy-two...seventy-three!" they counted together.		✓								✓	✓		✓	✓	✓						
	"...Tujuh puluh satu... tujuh puluh dua... tujuh puluh tiga!" mereka menghitung bersama-sama.		✓								✓	✓		✓	✓							
542	They all looked at each other.	✓									✓	✓		✓	✓	✓						
	Mereka semua saling pandang.	✓									✓	✓		✓	✓							
543	It was almost too exciting!	✓									✓	✓		✓	✓	✓						
	Ketegangan yang mereka rasakan hampir tak tertahankan!	✓									✓	✓		✓	✓							
544	"Belle (voc), will (fin) you do the honors?" asked Cogsworth.		✓					✓		✓	✓	✓		✓	✓				✓			

[illegible]

[illegible]

594	Belle pushed open the doors to the library and walked inside.	✓								✓				✓	✓						
	Belle mendorong pintu perpustakaan sampai terbuka dan berjalan masuk.	✓								✓				✓							
595	The enchanted objects filled the room behind her.	✓								✓				✓	✓						
	Benda-benda rumah tangga yang disihir itu memenuhi ruangan di belakangnya.	✓								✓				✓							
596	Belle addressed the crowd.	✓								✓				✓	✓						
	Belle berbicara kepada mereka.	✓								✓				✓							
597	" We are looking for the fourth clue," she explained.	✓								✓✓				✓✓	✓						
	" Kita sedang mencari petunjuk keempat," dia menjelaskan.	✓								✓✓				✓✓							
598	" <u>And</u> (conj) we know <u>that</u> (str) it is hidden inside a book written by the Brothers Grimm.	✓			✓	✓				✓✓				✓✓					✓		
	" <u>Dan</u> (conj) kita tahu petunjuk itu tersembunyi dalam buku yang ditulis oleh Brothers Grimm.	✓				✓				✓				✓							
599	Now all we have to do is find that book!"	✓											✓	✓	✓	✓					
	Sekarang yang perlu kita lakukan hanyalah menemukan buku	✓											✓	✓	✓						
600	Everyone looked around the room.	✓								✓				✓	✓						
	Semua melihat ke sekeliling ruangan.	✓								✓				✓							
601	There were thousands of books on the shelves.	✓								✓				✓				✓			
	Di rak ada ribuan buku.	✓											✓	✓	✓						
602	The shelves rose high above their heads.	✓								✓				✓	✓						
	Rak-rak itu menjulang jauh tinggi di atas mereka.	✓								✓				✓							
603	" It's like looking for a needle in a haystack!" someone called out.	✓								✓✓				✓✓				✓			
	" Rasanya seperti mencari jarum dalam tumpukan jerami!" teriak seseorang.	✓								✓	✓			✓	✓						
604	Belle held up her hand.	✓								✓				✓	✓						
	Belle mengangkat tangannya.	✓								✓				✓							
605	"Not exactly," she said.	✓								✓				✓				✓			
	"Tidak juga," katanya .	✓											✓	✓							
606	She had spent some time exploring the library <u>since</u> (str) the Beast had presented it to her.	✓			✓					✓✓				✓✓	✓						

[illegible]

711	Or was it an elf?"	✓					✓			✓		✓			✓						✓	
	Atau peri?"			✓																		
712	He sighed.	✓										✓			✓						✓	
	Dia menghela napas.	✓										✓			✓						✓	
713	The gardener returned to the green house, shaking his head sadly.		✓									✓			✓						✓	
	Tukang kebun itu kembali ke rumah kaca, sambil menggeleng-geleng sedih.		✓									✓			✓						✓	
714	Belle's shoulders drooped as the four made their way back into the castle.		✓				✓					✓✓			✓✓						✓✓	
	Bahu Belle terkulai lesu ketika mereka berempat berjalan kembali ke kastil.		✓				✓					✓✓			✓✓						✓✓	
715	Once the door was shut behind them, Belle turned to the other.	✓													✓	✓					✓	
	Begitu pintu menutup di belakang mereka, Belle berbalik menghadap yang lain.	✓													✓	✓					✓	
716	"That's it!" she said.		✓									✓✓									✓✓	
	"Sudah cukup!" katanya.		✓										✓			✓						
717	"We'll ask the Beast!"	✓										✓									✓	
	"Kita akan bertanya kepada Beast!"	✓										✓									✓	
718	Lumiere and Cogsworth looked at each other in alarm.	✓										✓									✓	
	Lumiere dan Cogsworth saling pandang dengan mimik ketakutan.	✓										✓									✓	
719	"No, no, no!" cried Cogsworth.		✓										✓			✓					✓	
	"Tidak, tidak, tidak!" teriak Cogsworth.		✓										✓			✓					✓	
720	"That is a very bad idea!"	✓										✓									✓	
	"Itu ide yang sangat buruk!"	✓										✓									✓	
721	Lumiere put his hands on his hips.	✓										✓									✓	
	Lumiere berkacak pinggul.	✓										✓									✓	
722	"Mademoiselle, I must discourage this!"	✓						✓				✓									✓	
	Mademoiselle, aku harus melarangmu melakukan hal ini!"	✓						✓				✓									✓	
723	Neither he nor Cogsworth wanted anything to happen that might make the Beast angry again.		✓									✓									✓	

751	Hoping whoever it was would go away.”	✓									✓				✓	✓								
	Berharap siapa pun itu akan pergi.”	✓									✓				✓									
752	Lumiere and Cogsworth were listening outside the door.	✓									✓				✓	✓								
	Lumiere dan Cogsworth sedang menguping di pintu luar.	✓									✓				✓									
753	They looked at each other.	✓									✓				✓	✓								
	Mereka saling pandang.	✓									✓				✓									
754	This could not be going any worse!	✓									✓				✓	✓								
	Ini sangat buruk!	✓									✓				✓									
755	“ Is there anything you need?” the Beast asked gruffly.		✓								✓✓				✓✓				✓					
	“ Apa ada yang kauperlukan?” tanya Beast kasar.		✓								✓	✓			✓	✓								
756	“No,” replied Belle.		✓									✓			✓				✓					
	“Tidak,” jawab Belle.		✓									✓			✓				✓					
757	“ Everything is fine.”	✓									✓				✓	✓								
	“ Semua baik-baik saja.”	✓									✓				✓				✓					
758	“ Then I will see you at dinner,” said the Beast, turning back to the window.		✓			✓					✓	✓			✓	✓			✓					
	“Kalau begitu, kita akan bertemu saat makan malam,” kata Beast, kembali menatap jendela.		✓			✓					✓	✓			✓	✓			✓					
759	“But...” Belle started to say.		✓								✓				✓				✓					
	“Tapi...” Belle mulai berbicara.		✓								✓				✓				✓					
760	“Enough!” shouted the Beast.		✓									✓			✓				✓					
	“Cukup!” teriak Beast.		✓									✓			✓				✓					
761	He stomped across the room.	✓									✓				✓				✓					
	Dengan marah , dia melangkah menuju pintu.	✓													✓	✓			✓					
762	“ But we found a note from Monsieur LeBeau!” Belle called.		✓			✓					✓✓				✓✓				✓					
	“ Tapi, kami menemukan pesan dari Monsieur LeBeau!” panggil Belle.		✓			✓					✓	✓			✓	✓			✓					
763	“ He left some clues for you!	✓									✓				✓				✓					
	“ Dia meninggalkan beberapa petunjuk untukmu!	✓									✓				✓				✓					
764	We need your help!”	✓									✓				✓				✓					
	Kami memerlukan bantuanmu!”	✓									✓				✓				✓					
765	Without a backward glance , the Beast threw open the door and raced down the stairs.		✓												✓				✓					

	Mrs. Potts memikirkan hal yang sama, <u>tapi dia</u> juga bertanya-tanya <u>apakah semua piring dan peralatan makan</u> sedang menata diri mereka sendiri dengan rapi di atas meja, <u>atau apakah dia</u> harus masuk ke sana untuk mengawasi mereka.	✓			✓	✓				✓✓	✓✓		✓✓							
775	Chip was sad <u>because the fun</u> was over.	✓			✓					✓✓			✓✓	✓						
	Chip sedih <u>karena perburuan yang menyenangkan itu</u> sudah berakhir.	✓			✓					✓✓			✓✓							
776	Things had sure gotten exciting <u>since Belle</u> showed up!	✓			✓					✓✓			✓✓	✓						
	<u>Keadaan</u> benar-benar jadi asyik <u>sejak Belle</u> muncul!	✓			✓					✓✓			✓✓							
777	"I know I shouldn't have gone into his room uninvited," Belle said.	✓								✓✓			✓✓			✓				
	"Aku tahu seharusnya aku tidak masuk ke kamarnya kalau tidak diundang," kata Belle.	✓								✓	✓		✓							
778	" <u>But he</u> didn't need to be such a... beast!"	✓				✓				✓			✓	✓						
	"Tapi, <u>dia</u> tidak perlu bersikap begitu... kasar!"	✓				✓				✓			✓							
779	"I know," said a deep voice.	✓								✓	✓		✓	✓	✓					
	"Aku tahu," kata sebuah suara yang dalam.	✓								✓	✓		✓	✓						
780	They all spun around.	✓								✓			✓	✓	✓					
	Mereka semua membalikkan badan dengan kaget.	✓								✓			✓							
781	There stood the Beast, <u>his head</u> bowed in embarrassment.	✓								✓		✓	✓	✓	✓	✓				
	Di sana berdiri Beast, <u>kepalanya</u> tertunduk malu.	✓								✓		✓	✓	✓	✓					
782	"I was very rude, <u>and I</u> apologize," the Beast said.	✓			✓					✓✓✓			✓✓✓			✓		✓		
	"Aku tadi sangat kasar, <u>dan aku</u> minta maaf," kata Beast.	✓			✓					✓✓✓	✓		✓	✓✓						
783	"I was just disappointed <u>that you</u> didn't show up for breakfast," he said.	✓			✓					✓✓			✓✓				✓		✓	
	"Aku hanya kecewa <u>karena kau</u> tidak datang untuk sarapan.	✓			✓					✓✓			✓✓							
784	<u>And I</u> was sulking in my room.	✓				✓				✓			✓					✓		
	Dan <u>tadi</u> aku sedang kesal di kamarku.	✓				✓						✓	✓							
785	I didn't even listen to what you had to tell me.	✓								✓			✓					✓		
	Aku bahkan tidak mendengar apa yang ingin kau katakan kepadaku.	✓								✓			✓					✓		

786	<u>Did</u> I really hear you say something about my old tutor, Monsieur LeBeau?"	✓							✓		✓				✓	✓							
	Apa aku benar-benar mendengar kau mengatakan sesuatu tentang guruku dulu, Monsieur leBeau?	✓						✓		✓					✓								
787	Belle stood up.	✓								✓					✓	✓							
	Belle berdiri.	✓								✓					✓								
788	<u>And then</u> she raced out of the room.	✓				✓	✓			✓					✓	✓							
	Dan <u>kemudian</u> dia berlari ke luar ruangan.	✓				✓	✓			✓					✓								
789	The Beast's eyes widened.	✓								✓					✓	✓							
	Mata Beast melebar.	✓								✓					✓								
790	" She is so angry with me!" he cried.		✓							✓✓					✓✓				✓				
	" Dia marah sekali kepadaku!" serunya .		✓							✓	✓				✓	✓							
791	" How will I make it up to her?"	✓												✓	✓								
	" <i>Bagaimana</i> aku bisa menebus kesalahanku kepadanya?"	✓							✓	✓					✓								
792	He sank into a large chair, his head in his paws.		✓							✓					✓	✓							
	Dia membenamkan tubuhnya dalam sebuah kursi besar, dan memegangi kepalanya dengan kedua belah tangannya yang besar.		✓							✓					✓								
793	"Build her another library?" joked Lumiere.		✓											✓		✓							
	"Membuat perpustakaan lagi untuknya?" canda Lumiere.		✓											✓		✓							
794	Cogsworth, Mrs. Potts, and even Chip glared at him.	✓								✓					✓								
	Cogsworth, Mrs. Potts, dan bahkan Chip melototinya.	✓								✓					✓								
795	" Sorry ," said Lumiere sheepishly.		✓											✓✓		✓✓							
	" Maaf ," kata Lumiere malu.		✓											✓✓		✓✓							
796	<u>But</u> moments later , Belle was back, out of breath.	✓				✓								✓		✓							
	<u>Tapi</u> , beberapa saat kemudian , Belle datang kembali, dengan terengah-engah.	✓				✓								✓		✓							
797	She knelt beside the Beast's chair and placed the book in his paws.		✓							✓					✓								
	Dia berlutut di sebelah kursi Beast dan meletakkan buku itu dalam genggamannya.		✓							✓					✓								
798	" <i>Does</i> this look familiar?" she asked gently.		✓					✓		✓✓					✓✓				✓				
	" <i>Apakah</i> kau mengenali buku ini?" tanyanya lembut.		✓					✓		✓	✓				✓	✓							

822	Belle held up a hand.	✓									✓				✓	✓						
	Belle mengangkat sebelah tangannya.	✓									✓				✓							
823	"I have a great idea!	✓									✓				✓	✓						
	"Aku punya ide bagus!	✓									✓				✓							
824	Why don't we re-create the treasure hunt for you," she told the Beast.		✓							✓	✓			✓	✓			✓				
	Bagaimana kalau kami menciptakan-ulang perburuan harta karun ini untukmu," katanya kepada Beast.		✓							✓				✓	✓							
825	"Just as Monsieur LeBeau would have wanted it."	✓									✓				✓			✓				
	"Seperti yang diinginkan Monsieur LeBeau."			✓																		
826	The Beast paced back and forth in the drawing room <u>as Belle and her friends</u> replaced all the clues.		✓			✓					✓	✓			✓	✓	✓	✓				
	Beast berjalan hilir-mudik di ruang tamu <u>ketika Belle dan teman-temannya</u> meletakkan kembali semua petunjuk.		✓			✓					✓	✓			✓	✓						
827	<u>Then she</u> handed him the first one.	✓					✓				✓				✓			✓	✓			
	<u>Lalu, dia</u> menyerahkan yang pertama kepada Beast.	✓					✓				✓				✓			✓				
828	The Beast found the first two clues fairly quickly.	✓									✓				✓			✓	✓			
	Beast menemukan petunjuk pertama dan kedua dengan cukup tepat.	✓									✓				✓			✓				
829	<u>But the Brothers Grimm clue</u> took him quite a while.	✓					✓				✓				✓			✓	✓			
	Tapi, dia butuh banyak waktu untuk memecahkan petunjuk Brothers grimm.	✓					✓				✓				✓			✓				
830	(He ended up needing some help from Belle.)	✓									✓				✓				✓			
	(<u>Akhirnya dia</u> memerlukan sedikit bantuan Belle.)	✓					✓				✓				✓							
831	He climbed up the ladder and retrieved the book.		✓								✓				✓			✓	✓			
	Dia naik ke atas tangga perpustakaan dan mengambil buku itu.		✓								✓				✓			✓				
832	The final clue was now in the Beast's hands.	✓									✓				✓			✓	✓			
	Petunjuk terakhir kini berada dalam tangan Beast.	✓									✓				✓			✓				
833	They watched him carefully <u>as he</u> read it.		✓				✓				✓	✓			✓	✓	✓	✓	✓			
	Mereka mengamatnya dengan cermat <u>ketika dia</u> membaca petunjuk itu.		✓				✓				✓	✓			✓	✓		✓				
834	<u>Then he</u> frowned.	✓					✓				✓				✓			✓	✓			
	<u>Lalu, Beast</u> mengerutkan keningnya.	✓					✓				✓				✓			✓				

835	Belle's heart sank.	✓									✓				✓	✓						
	Hati Belle menciut.	✓									✓				✓							
836	<i>Had the trail</i> truly come to a dead end?	✓							✓		✓				✓	✓						
	<i>Apakah jejak itu</i> sudah benar-benar menemui jalan buntu?	✓							✓		✓				✓							
837	The Beast put a paw over his eyes.	✓									✓				✓	✓						
	Beast menutup kedua matanya dengan sebelah tangan.	✓									✓				✓							
838	"I'm sorry," said Belle.		✓								✓	✓			✓	✓	✓					
	" Aku minta maaf," kata Belle.		✓								✓	✓			✓	✓						
839	"It has been such a long time.	✓									✓				✓		✓	✓				
	" Peristiwa itu sudah begitu lama terjadinya.	✓									✓				✓							
840	It was silly of me to think <u>that you</u> 'd remember after all these years."		✓			✓					✓✓				✓✓				✓			
	Aku bodoh berpikir kau akan mengingatnya setelah sekian lama."	✓									✓				✓							
841	"Of course I remember!" said the Beast.		✓						✓		✓	✓			✓	✓	✓	✓				
	" <i>Tentu saja aku</i> ingat!" kata Beast.		✓						✓		✓	✓			✓	✓						
842	" Monsieur LeBeau was always trying to make learning fun for	✓									✓				✓		✓	✓				
	" Monsieur LeBeau selalu berusaha membuat belajar menyenangkan bagiku.	✓									✓				✓							
843	He remembered my favorite place to hide."	✓									✓				✓		✓	✓				
	Dia ingat tempat persembunyian kesukaanku.	✓									✓				✓							
844	He smiled.	✓									✓				✓		✓	✓				
	Beast tersenyum.	✓									✓				✓							
845	" Whenever I didn't want to study , I would run and hide in the middle of the hedge maze.		✓											✓	✓			✓	✓			
	" Setiap kali aku tidak mau belajar , aku akan lari dan bersembunyi di tengah labirin tanaman.		✓											✓	✓							
846	I would lie in the grass and watch the clouds go by... next to a rock that looked just like a gnome!		✓								✓				✓		✓	✓				
	Aku lalu berbaring di rumput dan melihat awan berarak-arak... di sebelah batu besar yang mirip kurcaci!		✓								✓				✓							
847	Monsieur LeBeau would leave me alone for a while.	✓									✓				✓		✓	✓				
	Monsieur LeBeau akan membiarkanku selama beberapa saat.	✓									✓				✓							
848	<u>And then</u> he 'd find me.	✓				✓	✓				✓				✓			✓	✓			

875	We forgot to bring a shovel!" she cried.		✓								✓✓				✓✓			✓						
	Kita lupa membawa sekop!" teriaknya .		✓								✓	✓			✓	✓								
876	<u>But</u> the Beast laughed.	✓				✓					✓				✓		✓							
	<u>Tapi</u> , Beast tertawa.	✓				✓					✓				✓									
877	" Look at these claws! he said, holding up his paws.		✓								✓	✓			✓✓									
	" Lihat cakarku! katanya , sambil mengangkat kedua tangannya.		✓									✓✓			✓	✓								
878	" Who need a shovel?"	✓									✓				✓		✓							
	" Siapa yang perlu sekop?"	✓									✓				✓									
879	Belle watched <u>as</u> the Beast began digging in the earth.		✓			✓					✓✓				✓✓								✓	
	Belle melihat Beast mulai menggali tanah.	✓									✓				✓									
880	Soon there was a large pile of dirt.	✓												✓	✓			✓						
	Tak lama kemudian sudah ada setumpuk tanah galian.	✓												✓	✓									
881	" Monsieur LeBeau took his treasure hiding seriously!" said Belle.		✓								✓	✓			✓	✓		✓						
	" Monsieur LeBeau sangat bersungguh-sungguh dalam menyembunyikan harta karunya!" kata Belle.		✓								✓		✓		✓	✓								
882	The Beast nodded.	✓									✓				✓		✓							
	Beast mengangguk.	✓									✓				✓									
883	" He took everything seriously.	✓									✓				✓		✓							
	" Dia selalu bersungguh-sungguh dalam segala hal.	✓									✓				✓									
884	<u>But</u> he also made learning a lot of fun."	✓				✓					✓				✓		✓							
	<u>Tapi</u> , dia juga membuat belajar sangat menyenangkan."	✓				✓					✓				✓									
885	The Beast started digging again.	✓									✓				✓		✓							
	Beast mulai menggali lagi.	✓									✓				✓									
886	Suddenly his expression changed.	✓												✓	✓			✓						
	Tiba-tiba , mimiknya berubah.	✓												✓	✓									
887	A huge smile broke out on his furry face.	✓									✓				✓		✓							
	Seulas senyum lebar menghiasi wajah berbulunya.	✓									✓				✓									
888	" Belle , I've found it!"	✓						✓			✓				✓		✓							
	" Belle , aku telah menemukannya!"	✓						✓			✓				✓									
889	Belle held her breath <u>as</u> he pulled a tin box out of the ground.		✓			✓					✓✓				✓✓		✓							
	Belle menahan napas <u>ketika</u> Beast mengeluarkan sebuah kotak kaleng dari dalam tanah.		✓			✓					✓✓				✓✓									

890	He stared at it.	✓									✓				✓	✓						
	Dia terpaksa menatapnya.	✓									✓				✓							
891	"After all these years," he said.		✓								✓				✓			✓				
	"Setelah sekian lama," kata Beast.		✓									✓			✓							
892	Belle could hardly stand the suspense.	✓									✓				✓	✓						
	Belle tak tahan menunggu lebih lama.	✓									✓				✓							
893	" <u>Oh</u> , please, open it!" she cried.		✓		✓				✓		✓	✓			✓✓				✓			
	"Oh, kumohon , bukalah!" teriaknya .		✓		✓							✓✓			✓	✓						
894	Slowly , the Beast unlatched the lid.	✓													✓	✓		✓				
	Perlahan-lahan , Beast membuka tutup kotak itu.	✓													✓	✓						
895	Inside was the missing chapter.	✓									✓				✓			✓				
	Di dalamnya terdapat bab yang hilang.	✓									✓				✓							
896	It was slightly damp, <u>but</u> in surprisingly good condition.		✓			✓					✓			✓	✓				✓			
	Kertasnya agak lembap, <u>tapi</u> kondisinya ternyata cukup bagus.		✓			✓					✓✓				✓✓					✓		
897	<u>Then</u> he pulled out a tin soldier.	✓					✓				✓				✓			✓				
	<u>Lalu</u> , dia mengeluarkan sebuah prajurit mainan.	✓					✓				✓				✓							
898	I can't believe it!	✓									✓				✓			✓				
	" Aku tak bisa percaya ini!	✓									✓				✓							
899	My favorite soldier!" he cried.		✓								✓				✓					✓		
	Prajurit kesukaanku!" teriaknya .		✓									✓			✓							
900	" <i>I thought</i> I lost it long ago!"	✓							✓		✓				✓			✓				
	" <i>Aku kira</i> aku sudah menghilangkannya bertahun-tahun lalu!"	✓							✓		✓				✓							
901	The Beast picked up an envelope and tore it open.		✓								✓				✓			✓				
	Beast mengambil sebuah amplop dan menyobeknya sampai terbuka.		✓								✓				✓							
902	" It's a note," he said quietly.		✓								✓✓				✓✓					✓		
	" Ini pesan," katanya pelan.		✓								✓	✓			✓	✓						
903	He pulled it out and began to read aloud.		✓								✓				✓			✓				
	Dia mengeluarkannya dan mulai membaca dengan suara keras.		✓								✓				✓							
904	You solved all the clues and saw this through.		✓								✓				✓			✓				
	Kau memecahkan semua petunjuk dan menyelesaikan permainan ini.		✓								✓				✓							

905	We may have our differences, <u>but</u> I can see in you the fine, outstanding man you will become.		✓			✓					✓✓				✓✓	✓								
	Kita mungkin sering tidak sependapat, <u>tapi</u> saya dapat melihat dalam dirimu sosok pria baik yang mengagumkan di masa depan.		✓			✓					✓✓				✓✓									
906	I am so proud of you today.	✓									✓				✓	✓								
	Saya sangat bangga padamu sekarang.	✓									✓				✓									
907	Belle heard a muffled sob.	✓									✓				✓	✓								
	Belle mendengar suara isak tertahan.	✓									✓				✓									
908	<i>Was</i> the Beast crying?	✓							✓		✓				✓	✓								
	<i>Apakah</i> Beast menangis?	✓						✓			✓				✓									
909	<u>Then</u> (Conj) she turned to discover <u>that</u> (str) all the household objects had followed them into the maze.		✓			✓	✓				✓✓				✓✓					✓				
	Lalu, dia membalikkan badan dan melihat semua benda rumah tangga telah mengikuti mereka ke dalam labirin.		✓				✓				✓				✓									
910	There wasn't a dry eye among them!	✓									✓				✓	✓								
	Di antara mereka tak ada yang tidak menangis!	✓									✓				✓									
911	"It's so beautiful!" said Mrs. Potts.		✓								✓	✓			✓	✓				✓				
	"Indah sekali!" kata Mrs. Potts.		✓									✓			✓									
912	" <i>I think</i> there's something there that wasn't there before!" she said to Lumiere.		✓						✓		✓✓				✓✓									
	" <i>Menurutku</i> di sana ada sesuatu yang sebelumnya tidak ada," katanya kepada Lumiere.		✓						✓			✓	✓		✓✓									
913	"Yes!" he whispered.		✓								✓				✓					✓				
	"Ya!" bisik Lumiere.		✓									✓			✓									
914	" The enchantment may be broken yet!"	✓									✓				✓	✓								
	" Ada kemungkinan mantra sihir itu bisa dipatahkan!"	✓									✓				✓									
915	"What?" asked Chip.		✓									✓			✓					✓				
	"Apa?" tanya Chip.		✓									✓			✓									
916	" I don't get it!"	✓									✓				✓	✓				✓				
	" Aku tidak mengerti!"	✓									✓				✓					✓				
917	" Never you mind," said Mrs. Potts.		✓									✓✓			✓✓					✓				
	" Jangan ingin tahu," kata Mrs. Potts.		✓									✓✓			✓✓									

Total of Each Degree of Thematic Variation							##	27	##	48	30	11	4
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Thematic Variation :

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	\sum Total
648	27	158	48	30	11	4	926
70.0%	2.9%	17.1%	5.2%	3.2%	1.2%	0.4%	100.0%

Scale

Mean:

6.20410367